

COMPLETE BIBLIOGRAPHY

WRITINGS IN PROSE AND VERSE

JOHN RUSKIN, LL.D.

THE BIBLIOGRAPHY OF RUSKIN.

THOMAS J. WISE

VOL. II.

VOL. II.

PRINTED FOR SUBSCRIBERS ONLY

PRINTED BY
DAVIDSON OF PAUL HALL

LONDON

1884

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COMPLETE BIBLIOGRAPHY

OF THE

WRITINGS IN PROSE AND VERSE

OF

JOHN RUSKIN, LL.D.

WITH A LIST OF THE MORE IMPORTANT RUSKINIANA.

Compiled by

THOMAS J. WISE, & JAMES P. SMART.

Edited by

THOMAS J. WISE.

VOL. II.

London:

PRINTED FOR SUBSCRIBERS ONLY.

1893.

Reprinted for

DAWSONS OF PALL MALL

London

1964

Printed for private circulation only 1893

Reprinted 1964

for Dawsons of Pall Mall,
16, Pall Mall, London, S.W. 1.

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*Printed in The Netherlands by
Krips/Oosthoek of Rijswijk and Utrecht*

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* This book was post-dated : it was published on *December 2nd, 1892.*



THE
BIBLIOGRAPHY OF RUSKIN.

PART I.—EDITIONES PRINCIPES, &c.

DIVISION B.

BIBLIOGRAPHY OF "MODERN PAINTERS."

(264.)

[MODERN PAINTERS : 1843—1860.]

VOL. I: 1843.

Modern Painters : / their superiority / in the art of Land-
scape Painting / to all / the Ancient Masters / proved by
examples of / the True, the Beautiful, and the Intellectual, /
from the / Works of Modern Artists, / especially / from
those of J. M. W. Turner, Esq., R.A. / By a Graduate of
Oxford. / [*Quotation from Wordsworth.**] / London : /
Smith, Elder and Co., 65, Cornhill. / 1843.

Collation :—Large crown octavo, pp. xxxi + 420, as follows :

Half-title (with blank reverse) pp. i—ii ; Title-page, as
above (with imprint "London : / Printed by Stewart and
Murray, / Old Bailey " at foot of the reverse), pp. iii—iv ;

* The following quotation from Wordsworth appears upon

[MODERN PAINTERS—*Continued.*]

Dedication, "To the Landscape Artists of England" (with blank reverse), pp. v—vi; Preface pp. vii—xii; Contents pp. xiii—xxxi; and Text pp. 1—420. The imprint is repeated thus at the foot of the last page—"London: / Stewart and Murray, Old Bailey." There are head-lines throughout, each chapter being headed with its own distinctive title; thus pages 9—14 are headed "Definition of Greatness in Art," pages 15—19 "Of Ideas of Power," &c. Inserted at the end of the book is a list, extending to twenty-four numbered pages, of books published by Smith, Elder & Co. This list is dated "*March, 1843.*"

Issued (on *April 5th, 1843*) in green (some in purple) cloth boards, ornamented upon the sides with an embossed design. The back is lettered, in gold, "Modern Painters / Their Superiority / in / The Art of / Landscape Painting / to the / Ancient Masters." This title is surrounded by an ornamental design, stamped in gold; representing a lake, two trees, and the setting sun. The published price was Twelve Shillings.

"The work now laid before the public originated in indignation at the shallow and false criticisms of the periodicals of the day on the works of the great living artist to whom it principally refers. It was intended to be a short

the title-page of every volume of every edition of *Modern Painters*,

"Accuse me not
Of arrogance,
If, having walked with nature,
And offered, far as frailty would allow,
My heart a daily sacrifice to Truth,
I now affirm of Nature and of Truth,
Whom I have served, that their Divinity
Revolts, offended at the ways of men,
Philosophers, who, though the human soul
Be of a thousand faculties composed,
And twice ten thousand interests, do yet prize
This soul, and the transcendent universe
No more than as a mirror that reflects
To proud Self-love her own intelligence."

The Excursion, Book IV.

[MODERN PAINTERS—*Continued.*]

pamphlet, reprobating the manner and style of those critiques, and pointing out their perilous tendency, as guides of public feeling. But, as point after point presented itself for demonstration, I found myself compelled to amplify what was at first a letter to the editor of a Review, into something very like a treatise on art."—*Preface* to the First edition, p. vii.

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(265.)

[*Second Edition: 1844.*]

The Title-page of the Second Edition of the first volume of *Modern Painters* is identical with that of the First Edition, except that the date is altered to 1844, and the words *Second Edition* are added immediately below the quotation from Wordsworth.

The Collation is pp. lxxxviii + 423, as follows: Half-title, Title, Dedication, and Preface (all as in the first edition) pp. i—xii; new “Preface to the Second Edition” pp. xiii—lxx; Contents pp. lxxi—lxxxviii; and Text pp. 1—423, with the imprint repeated on the reverse of the last page. A small slip, containing the following list of *Errata*, was inserted immediately after the title-page:

- Page xxxiii l. 8. from bottom, *for* ἔριπνεν, *read* ἔρεπνεν.
- xxxvii l. 2. *for* Greeks, *read* Greek.
- lx l. 8. *for* neglected, *read* solitary.
- 122 l. 9. from bottom, *for* us, *read* as,
- 329 l. 6. from bottom, *for* water, *read* matter.

Issued in cloth boards, of a dark slaty-blue colour, but otherwise similar to the first edition.

The text of the volume was slightly revised. The lists of *Contents* of the two editions are identical, except that the revision of *Section VI, Chapter III* causes that chapter to extend to an additional three pages; it accordingly occupies pp. 407—423.

[MODERN PAINTERS—*Continued.*]

A full and detailed list of the textual changes in the various editions of *Modern Painters* will be found in the "General Index, Bibliography, and Notes," compiled by Mr. Wedderburn, and published by Mr. Allen in 1888.

(266.)

[*Third Edition* : 1846.]

In consequence of Vol. II having been issued with an enlarged page, the Third Edition of the first Volume of *Modern Painters* was also issued in Imperial Octavo ; in which size all subsequent Volumes and editions of the work (except the Re-arranged edition of Vol. II.) have been published. The following is a transcript of the title-page:—

Modern Painters. / Volume I. / Containing / Parts I. and II. / By a Graduate of Oxford. / [*Quotation from Wordsworth.*] / Third Edition. / Revised by the Author. / London : / Smith, Elder and Co., 65, Cornhill. / 1846.

The Collation is pp. lxiii + 422, as follows : Half-title, Title, and Dedication (all as in the first edition) pp. i—vi ; Preface to the first edition, pp. vii—x ; Preface to the second edition, pp. xi—xliv ; Preface to the third edition, pp. xlv—xlvi ; Contents pp. xlvii—lxiii, and Text pp. 1—422, with the imprint repeated at the foot of the last page.

Issued (on *September 16th*, 1846) in pale green cloth boards, lettered across the back : "Modern / Painters / Vol. I." This lettering is surrounded by the ornamental design described under the first edition. The published price was raised to Eighteen Shillings.

For this edition the text throughout was considerably revised. The *Preface to the Third Edition* was omitted from all later issues.

[“These points are somewhat farther developed in the general sketch of ancient and modern landscape which I have added to the first section of

[MODERN PAINTERS—*Continued.*]

the second part. Some important additions have also been made to the chapters on the painting of sea. Throughout the rest of the text, though something is withdrawn, little is changed; and the reader may rest assured that if I were now to bestow on this feeble essay the careful revision which it much needs, but little deserves, it would not be to alter its tendencies, or modify its conclusions, but to prevent indignation from appearing virulence on the one side, and enthusiasm partizanship on the other."—*Extract from Preface to the Third Edition.*]

(267.)

[*Fourth Edition*: 1848.]

The Fourth Edition of Vol. I of *Modern Painters* was issued on January 1st, 1848. Except for the alteration of the date and number of edition upon the title-page, and the omission of the *Preface to the Third Edition*, the collation agrees with that of the Third.* The form and price of issue remained unchanged.† A few trifling variations occur in the text.

(268.)

[*Fifth Edition*: 1851.]

The Fifth Edition of Volume I. of *Modern Painters* was the first to bear its author's name. The title-page reads:—

Modern Painters. / Volume I. / Containing / Parts I. and II. / Of General Principles, and of Truth. / By John Ruskin, / Author of "The Stones of Venice," "The Seven Lamps of Architecture," / etc. etc. / [*Quotation from Wordsworth.*] / Fifth Edition, Revised by the Author. / London: / Smith, Elder, and Co., 65, Cornhill. / 1851.

* In order to fill up the two pages left blank by the omission of the Preface to the Third Edition, the table of *Contents* was over-run, and occupies pp. xlv—lxiii.

† Some copies have "Fourth Edition" at the foot of the back.

[MODERN PAINTERS—*Continued.*]

The collation is the same as that of the fourth edition, except that a *Postscript* (dated "Denmark Hill, June, 1851"), dealing with the death of Turner, was added at the end; thus causing the Text to extend to p. 423. The imprint (which is placed in the centre of the reverse of p. 423) reads:

"London: / Spottiswoodes and Shaw, / New-street-Square."

The price and form of publication again remained unchanged. The text was considerably (and finally) revised. The volume was issued in *September*, 1851. Some copies have "Fifth Edition" across the back, at foot.

(269.)

[*Sixth Edition*: 1857.]

The Sixth Edition of Vol. I of *Modern Painters* was published on *November 10th*, 1857. The collation, price, and form of issue follow those of the Fifth edition. The text remained unchanged. The number of edition, and date of issue were corrected upon the title-page, and the imprint changed to: "London: / Printed by Smith, Elder and Co., / Little Green Arbour Court." Some copies (both of this and the following edition) have "London. / Smith, Elder & Co." across the back, at foot.

(270.)

[*Seventh Edition*: 1867.]

The Seventh Edition of Vol. I of *Modern Painters* was published on *April 1st*, 1867. Besides the alteration of the date and number of edition upon the title-page, the following was added at the foot: "[*The Author reserves the right of translation.*]"* The

* In this edition the letters "M.A." were added to the author's name upon the title-page.

[MODERN PAINTERS—*Continued.*]

particulars of collation, price, and form of issue again agree with those of the Fifth edition; and the text remained unchanged. The imprint: "London / Printed by Spottiswoode and Co. / New-Street-Square" occurs both upon the reverse of the half-title, and at the foot of p. 423.

NOTE.—This was the last edition of this volume published separately. For later issues see *post*, under *Autograph Edition* and *Complete Edition*.

(271.)

[MODERN PAINTERS, VOL. II: 1846.]

Modern Painters. / Volume II. / Containing / Part III. / Sections 1 and 2. / Of the Imaginative and Theoretic Faculties. / By a Graduate of Oxford. / [*Quotation from Wordsworth.*] / London: / Smith, Elder and Co., 65, Cornhill. / 1846.

Collation:—Imperial octavo, pp. xvi + 217, as follows: Half-title (with blank reverse) pp. i—ii; Title-page, as above (with imprint, "London: / Printed by Stewart and Murray. / Old Bailey," at foot of the reverse), pp. iii—iv; Dedication "To the Landscape Artists of England" (with blank reverse) pp. v—vi; Advertisement* (with blank reverse) pp. vii—viii; Contents pp. ix—xvi; Text pp. 1—215; and Addenda pp. 216—217. On the reverse of

* "The illustrations preparing for the third volume of this work having rendered a large page necessary, the present volume, and the third edition of the first volume (in preparation) are arranged in a corresponding form. The following chapters will be found to confirm and elucidate the positions left doubtful in the preceding volume. They ought not to have appeared in a detached form, but the writer could not expect his argument to be either remembered with accuracy, or reviewed with patience, if he allowed Olympiads to elapse between its sections."

[MODERN PAINTERS—*Continued.*]

page 217 there is a list of (9) *Errata*. At the end of the book are three pages of advertisements of books published by Messrs. Smith, Elder & Co. (which include Vols. I and III of *Modern Painters*), with the imprint repeated on the reverse of the third.

Issued on *April 24th*, 1846, in green ornamental cloth boards uniform with the third edition of the first Volume; and lettered across the back "Modern / Painters / Vol. II." The published price was Ten Shillings and Sixpence.

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[*Second Edition*: 1848.]

Save for the alteration of date, and the addition of the words "Second Edition" immediately after the quotation from Wordsworth, the Title-page of the second edition of Vol. II of *Modern Painters* agrees with that of the first. The collation is pp. xvi + 220. The text occupies pp. 213; p. 214 is blank; and the Addenda occupy pp. 215—220. There is no list of *Errata*. At the foot of p. 220 is an imprint: "London: / Printed by Stewart and Murray, / Old Bailey."

Issued (on *January 1st*, 1849) in green cloth boards similar to the first edition, the price being again Ten Shillings and Sixpence. Some copies have "Second Edition" across the back, at foot.

The Addenda (pp. 215—220) consist of an entirely fresh series of notes, those comprising the Addenda to the first edition having been omitted, or embodied in the text.

[MODERN PAINTERS—*Continued.*]

(273.)

[*Third Edition* : 1851.]

The title-page of the Third edition of Vol. II differs from the Second in having: "By John Ruskin, / Author of "The Stones of Venice," "The Seven Lamps of Architecture," / etc. etc." in place of "By a Graduate of Oxford"; and "Third Edition, revised by the Author" in place of "Second Edition." The date also was altered to 1851. The collation is pp. xvi + 224. The imprint (which occurs both on the reverse of the half-title, and at the foot of the last page) reads: "London: / Spottiswoodes and Shaw, / New-street-Square." The text was considerably revised throughout. Issued (in *October*, 1851) in similar style, and at the same price, as the previous editions. Some copies have "Third Edition" across the back, at foot.

(274.)

[*Fourth Edition* : 1856.]

The Fourth Edition of Vol. II of *Modern Painters* was issued on *February 15th*, 1856. Except for the number of edition and year of publication upon the title-page, it is an exact reprint of its predecessor. The imprint (which occurs upon the reverse of the half-title, and at the foot of the last page) reads: "London: / Printed by Spottiswoode and Co., / New-street-Square." Price and style of binding remained unchanged.

(275.)

[*Fifth Edition* : 1869.]

The Fifth Edition of Vol. II of *Modern Painters*, which was issued on *March 9th*, 1869, was again an exact reprint of the Third. Besides the date, and number of edition, upon the Title-

[MODERN PAINTERS—*Continued.*]

page, the publishers' imprint was changed, and reads: "London : / Smith, Elder and Co., 15, Waterloo Place." The printers' imprint occurs at the foot of p. 224 *only*, and reads: "London : Printed by Smith Elder and Co., Old Bailey, E.C." The book was issued at the same price, and in the same style of binding, as its predecessors ; but the design of the 'blind' embossing upon the covers varies in different copies.

(276.)

[*Re-arranged Edition* : 1883.]

Modern Painters. / Vol. II. / "Of Ideas of Beauty," / and / "Of the Imaginative Faculty." / By John Ruskin, LL.D., / Honorary Student of Christ Church, Oxford ; Honorary Fellow of / Corpus Christi College, Oxford ; and Slade Professor / of Fine Art, Oxford. / [*Quotation from Wordsworth.*] / Re-arranged in two volumes, and revised / by the Author. / Vol. I. [Vol. II.] / George Allen, / Sunnyside, Orpington, Kent. / 1883. / [*All rights reserved.*]

Vol. I.

Collation :—Crown octavo, pp. xx + 360, as follows : Half-title (with blank reverse) pp. i—ii ; Title-page, as above (with imprint : "Hazell, Watson, and Viney, Printers, London and Aylesbury," at foot of the reverse), pp. iii—iv ; Preface pp. v—xviii ; Contents pp. xix—xx ; and Text pp. 1—360.

Vol. II.

Collation :—Crown octavo, pp. v + 248, as follows : Half-title (with blank reverse) pp. i—ii ; Title-page, as above (with

[MODERN PAINTERS—*Continued.*]

imprint again at foot of the reverse), pp. iii—iv ; Contents p. v ; p. vi is blank ; Introductory Note pp. 1—5 ; Text pp. 6—208 ; Addenda pp. 209—223 ; p. 224 is blank ; and Epilogue pp. 225—248. The imprint is repeated at the foot of the last page.

Issued (in *April*, 1883) in violet cloth boards, with white paper back-label ; which reads : “ Ruskin. / Modern / Painters / Vol. II. / Vol. I. [Vol. II.].” Two Thousand Copies were printed, the published price being Ten Shillings the two volumes.

“ The first of these volumes contains a new preface, and Part III., Section 1 of the one-volume edition re-arranged with various additional notes as Part II. in three new sections, thus :—

Sec. 1. ‘ Of the Theoretic Faculty,’ chaps. 1—4 being chaps. 1—4 of the 1-vol. edition.

Sec. 2. ‘ Of Typical Beauty,’ chaps. 1—7, being chaps. 5—11 of the 1-vol. edition.

Sec. 3. ‘ Of Vital Beauty,’ chaps. 1—4, being chaps. 12—15, of the 1-vol. edition.

“ The Second of them contains Part III., Section 2 of the single volume edition, re-arranged with additional notes, including a long Introductory Note, as Part III., ‘ Of the Imaginative Faculty.’ The ‘ Addenda ’ are also re-printed, with an Epilogue.

“ All the new matter of this edition is included in Volume II. of the ‘ Complete Edition ’ (1888).”—*Index to Complete Edition*, p. 269.

(277.)

[*Second Edition* : 1885.]

The Second edition of the Re-arranged edition of Vol. II. of *Modern Painters* is an exact reprint of its predecessor. The words “ Second Edition ” are added to the title-page, and the date altered as above. The imprint reads : “ Printed by Hazell, Watson, and Viney, Limited, London and Aylesbury.” Issued in *May*, 1885, in similar boards and at the same price as the first edition. Two Thousand copies were printed.

[MODERN PAINTERS—*Continued.*]

(278.)

[*Third Edition*: 1888.]

A Third issue of the two volume edition of Vol. II. of *Modern Painters* appeared in *June*, 1888, the number of the edition, and the date being altered, as above, upon the title-page. The collation differs slightly, Vol. I. consisting of 357 pages of text instead of 360; and Vol. II. of 245 pages instead of 248, as in the edition of 1883. This alteration is due solely to the setting of the type, the original text remaining intact. The edition was issued in the customary dark green, and chocolate coloured cloth boards; the price of publication remaining the same. Two Thousand copies were printed.

(279.)

[*Fourth Edition*: 1891.]

The collation of the Fourth edition agrees with that of the Third. The title-page, however, was altered, and reads as follows:—

Modern Painters. / Vol. II. / “Of Ideas of Beauty,” / and /
 “Of the Imaginative Faculty.” / By John Ruskin, LL.D., /
 Honorary Student of Christ Church, Oxford, and Honorary
 Fellow / of Corpus Christi College, Oxford. / [*Quotation
 from Wordsworth.*] / Re-arranged in two volumes, and re-
 vised / by the Author. / Vol. I. [Vol. II.] / George Allen /
 Sunnyside, Orpington / and / 8, Bell Yard, Temple Bar
 London / 1891 / [*All rights reserved*].

Issued (in *May*, 1891) in similar form to the third edition, and at the same price. Two Thousand copies were printed.

NOTE.—For other issues of Vol. II. see *post*, under *Autograph Edition*, and *Complete Edition*.

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[MODERN PAINTERS, VOL. III: 1856.]

Modern Painters. / Volume III. / Containing / Part IV. / Of Many Things. / By John Ruskin, M.A. / Author of "The Stones of Venice," "The Seven Lamps of Architecture," / etc. etc. / [*Quotation from Wordsworth.*] / London: / Smith, Elder, and Co., 65. Cornhill. / 1856. / [*The Author reserves the right of translation.*]

Collation:—Imperial octavo, pp. xix+348, as follows:—Half-title (with imprint, "London: / Printed by Spottiswoode & Co., / New-street-Square," at foot of the reverse) pp. i—ii; Title-page, as above (with blank reverse), pp. iii—iv; Preface (dated "Denmark Hill, *Jan.* 1856") pp. v—xvi; Table of Contents pp. xvii—xviii; List of Plates to Vol. III. p. xix; p. xx is blank; Text of Vol. III. pp. 1—339; p. 340 is blank; and Appendix pp. 341—348. The imprint is repeated at the foot of the last page.

Issued (on *January 15th*, 1856) in pale green cloth boards, similar to the previous volume. The published price was Thirty-eight Shillings.

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Lake, Land, and Cloud (*near Como*) *Frontispiece.*

Drawn by J. Ruskin. Engraved by J. C. Armytage.

"The frontispiece has chief reference to the same chapters [those on the Firmament in the fifth volume]; but seemed in its three divisions, properly introductory to our whole subject. It is a simple sketch from nature, taken at sunset from the hills near Como."—*Mod. Painters, Preface to Vol. IV.*

PLATE.	<i>Facing page</i>
I. True and False Griffins (<i>in two figs.</i>)	106 .

Drawn by J. Ruskin. Engraved by R. P. Cuff.

"They are both griffins; the one on the left carries on his back one of the main pillars of the porch of the cathedral of Verona; the one on the right is on the frieze of the temple of Antoninus and Faustina at Rome. . . . If there be any inaccuracy in the right-hand griffin, I am sorry, but am not answerable for it, as the plate has been faithfully reduced from a large French lithograph, the best I could find. The other is from a sketch of my own."—*Mod. Painters, Vol. III, p. 106.*

[MODERN PAINTERS—*Continued.*]

- PLATE, *Facing page.*
2. Drawing of Tree-Stems (*in nine figs.*) 119
Drawn by Salvator, &c. Engraved by J. H. Le Keux.
- [Figs. 1 and 2 are studies of tree growth by Mr. Ruskin]; "3 is from a large and important plate by Boydell, from Claude's Molten Calf, dated 1781; 4 by Boydell in 1776, from Rubens' Waggoner; 5 from a bombastic engraving, published about twenty years ago by Meulemeester, of Brussels, from Raphael's Moses at the Burning Bush; and 6 from the foreground of Miller's Modern Italy, after Turner. . . . Fig. 7 is Claude's (Liber Veritatis, No. 140, facsimile by Boydell.) . . . 8 is Salvator's, facsimiled from part of his original etching of the Finding of Oedipus. . . . Finally, fig. 9 is good work. It is the root of the apple-tree in Albert Dürer's Adam and Eve."—*Mod. Painters*, Vol. III, pp. 120—121.
3. Strength of old Pine 121
Drawn by J. Ruskin. Engraved by J. H. Le Keux.
- [A more complete study of the pine tree sketched in Plate 2, figs. 1 and 2.]
4. Ramification, according to Claude (*in eight figs.*) 122
Drawn by Claude. Engraved by J. H. Le Keux.
- "Some of the most characteristic passages of ramification in the Liber Veritatis."
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| No. 1. Part of the Central tree in No. 134 | No. 5. Tree on the left in No. 95 |
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| 4. Tree on the left " 183 | 8. Tree on the right " 32 |
- Modern Painters*, Vol. III, pp. 122 and 342.
5. Good and Bad Tree-Drawing (*in five figs.*) 125
Drawn by Turner and Constable. Engraved by J. Cousen.
- "Fig. 1 is the contour (stripped, like Claude's, of its foliage) of one of the distant tree-stems in the drawing of Bolton Abbey; . . . fig. 2 is the principal tree out of the engraving of the Lock on the Stour (Leslie's Life of Constable). . . . Now, I take about an inch and a half of Turner's ash trunks (one of the nearer ones in this same drawing of Bolton Abbey (fig. 3). . . . I have therefore magnified the upper part of it in fig. 4. . . . A bit of trunk by Constable (fig. 5), from another plate in Leslie's Life of him (a dell in Helmingham Park, Suffolk), . . . —*Mod. Painters*, Vol. III, pp. 123—126.
6. Foreground Leafage 126
Drawn by J. Ruskin. Engraved by J. C. Armytage.
- "If you will lie down on your breast on the next bank you come to, . . . you will see, in the cluster of leaves and grass close to your face, something as delicate as this, which I have actually so drawn."—*Mod. Painters*, Vol. III, pp. 125—126.
- NOTE.—This plate is unlettered, the author stating in his Preface: "the 6th being left unlettered in order not to injure the effect of its ground."
7. Botany of the Thirteenth Century (*in two figs.*) 208
(Apple-tree and Cyclamen.)
*Drawn by J. J. Laing, from Missals. Lithographed by Henry Shaw.**
- "The uppermost figure representing the tree of knowledge, taken from a somewhat late thirteenth century Hebrew manuscript (Additional 11,633) in the British Museum."—*Mod. Painters*, Vol. III, pp. 208—209.
- "The coloured Plate (7 in this volume) is from a drawing executed with great skill by my assistant, Mr. J. J. Laing, from MSS. in the British Museum; and the lithography of it has been kindly superintended by Mr. Henry Shaw."—*Preface* to Vol. III, pp. xiv.—xv.

* For the edition of 1888, this Plate was lithographed by Messrs. Hanhart.

[MODERN PAINTERS—*Continued.*]

PLATE	Facing page
8. The Growth of Leaves (<i>in ten figs.</i>)	210

Drawn by J. Ruskin. Engraved by R. P. Cuff.

"Fig. 1, the twig; 2, the central type of all leaves; 3, *Alisma Plantago*; 4, Elm; 5, Horse-chestnut; 6, American Plane; 7, the bud; 8 is everlastingly typical of the expanding power of joyful vegetative youth; 9 is the profile of the leaf-bud of a rose; 10, branch of bramble."—*Mod. Painters*, Vol. III, pp. 210—212.

9. Botany of the Fourteenth Century	213
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(From the Prayer-book of Yolande of Navarre.)

Drawn by H. Swan. Engraved by R. P. Cuff.

"Plate 9 gives, in rude outline, the arrangement of the border of one of the pages of a missal in my own possession, executed for the Countess Yolande of Flanders in the latter half of the fourteenth century."—*Mod. Painters*, Vol. III, p. 213.

10. Geology of the Middle Ages (<i>in six figs.</i>)	245
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Drawn by Leonardo, &c. Engraved by R. P. Cuff.

"In Plate 10 I have assembled some examples, which will give the reader a sufficient knowledge of mediæval rock-drawing, by men whose names are known. . . . Figs. 1 and 5 are by Ghirlandajo; 2 by Filippo Pesellino; 4 by Leonardo da Vinci; and 6 by Andrea del Castagno. . . . Fig. 3, from an interesting sixteenth century MS. in the British Museum (Cotton, Augustus, A. 5.), is characteristic of the best later illuminators' work."—*Mod. Painters*, Vol. III, pp. 245—246.

11. Latest Purism	320
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Drawn by J. Ruskin, after Raphael. Engraved by J. C. Armytage.

"A bit of the background of Raphael's Holy Family, in the Tribune of the Uffizi, at Florence."—*Mod. Painters*, Vol. III, p. 320.

12. The Shores of Wharfe	321
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*Drawn by J. M. W. Turner. Etched by J. Ruskin.**

"In the plate opposite, I have etched the outline of a fragment of one of Turner's cliffs, out of his drawing of Bolton Abbey."—*Mod. Painters*, Vol. III, p. 321.

NOTE.—This etching was mezzotinted for the next Volume, Plate 12.A.

13. First Mountain-Naturalism	322
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Drawn by J. Ruskin, after Masaccio. Engraved by J. H. Le Keux.

"The landscape background of the fresco of the Tribute Money in the Chapel of the Carmine."—*Mod. Painters*, Vol. III, p. 322.

14. The Lombard Apennine	322
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Drawn by J. Ruskin. Engraved by Thos. Lupton.†

"I sketched by chance one evening the line of the Apennines from the ramparts of Parma, and I have put the rough note of it, and the sky that was over it, in Plate 14."—*Mod. Painters*, Vol. III, p. 322.

15. St. George of the Seaweed	323
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Drawn by J. Ruskin. Engraved by Thos. Lupton.†

"A moment of sunset, behind the Euganean hills at Venice."—*Mod. Painters*, Vol. III, p. 323.

* This Plate was reproduced by means of photogravure for the 1888 edition.

† Plates 14 and 15 were re-engraved by Mr. George Allen for his edition of 1888.

"Several of the plates appear, in their present position, nearly unnecessary ;

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16. Early Naturalism	323
<i>Drawn by J. Ruskin, after Titian. Engraved by J. C. Armytage.</i>	
"One of Titian's slightest bits of background, from one of the frescoes in the little chapel behind St. Antonio, at Padua."— <i>Mod. Painters</i> , Vol. III, p. 323.	
17. Advanced Naturalism	324
<i>Drawn by J. Ruskin, after Tintoret. Engraved by J. C. Armytage.</i>	
"A background of Tintoret's, from his picture of the Entombment at Parma."— <i>Mod. Painters</i> , Vol. III, p. 324.	
"As it is sometimes alleged by the opponents of my principles, that I have never <i>done anything</i> , it is proper that the reader should know exactly the amount of work for which I am answerable in these illustrations. When an example is given from any of the works of Turner, it is either etched by myself from the original drawing, or engraved from a drawing of mine, translating Turner's work out of colour into black and white, as, for instance, the frontispiece to the fourth volume. When a plate is inscribed as 'after' such and such a master, I have always myself made the drawing, in black and white, from the original picture. . . . Outline etchings are either by my own hand on the steel; or copies from my pen drawings. . . . Most of the other illustrations are engraved from my own studies from nature."— <i>Preface</i> to Vol. III., p. xiv.	

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[*Second Edition*: 1867.]

The Second edition of Volume III. of *Modern Painters* is an exact reprint of the First. The words "Second Edition" were added to the title-page above the publishers' imprint, and the date was altered. Issued (on *March 20th*, 1867) in boards similar to those of its predecessor, and at the same price.

NOTE.—There were only two editions of this volume published separately. For later issues see *post*, under *Autograph Edition*, and *Complete Edition*.

14 and 15, for instance, in Vol. III. These are illustrations of the chapters on the Firmament in the fifth volume; but I should have had the plates disproportionately crowded at last, if I had put all that it needed in that volume; and as these two bear somewhat on various matters spoken of in the third, I placed them where they are first alluded to."—*Mod. Painters, Preface* to Vol. IV. . . .

[MODERN PAINTERS—*Continued.*]

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[MODERN PAINTERS, VOL. IV: 1856.]

Modern Painters. / Volume IV. / Containing / Part V. / Of Mountain Beauty. / By John Ruskin, M.A. / Author of "The Stones of Venice," "The Seven Lamps of Architecture," / etc., etc. / [*Quotation from Wordsworth.*] / London: / Smith, Elder, and Co., 65. Cornhill. / 1856. / [*The Author reserves the right of translation.*]

Collation:—Imperial octavo, pp. xii + 411, as follows:—Half-title (with imprint, "London: / Printed by Spottiswoode & Co., / New-street-Square," at foot of the reverse) pp. i—ii; Title-page, as above (with blank reverse), pp. iii—iv; Preface (dated "Denmark Hill, *March*, 1856") pp. v—viii; Table of Contents pp. ix—x; List of Plates to Vol. IV. pp. xi—xii; Text of Vol. IV. pp. 1—393; p. 394 is blank; and Appendix pp. 395—411. The imprint is repeated at foot of the last page.

Issued (on *April 14th*, 1856) in pale green cloth boards, similar to the previous volume. The published price was Fifty Shillings.

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IX. Of the Materials of Mountains :—Secondly, Slaty Crystallines	115—123
X. Of the Materials of Mountains :—Thirdly, Slaty Coherents	124—128
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The Gates of the Hills *Frontispiece.*

Drawn by J. M. W. Turner. Engraved by J. Cousen.

"I have given, in the frontispiece, this passage [from Turner's drawing of the St. Gothard] nearly of its real size."—*Mod. Painters*, Vol. IV, p. 300.

PLATE *Facing page*
 18. The Transition from Ghirlandajo to Claude (*in two figs.*) 2
Drawn by Lasinio and Earlom after Ghirlandajo and Claude. Engraved by J. H. Le Keux.

"Plate 18 shows the kind of modification which Claude used to make on the towers and backgrounds of Ghirlandajo."—*Mod. Painters*, Vol. IV, p. 2.

[MODERN PAINTERS—*Continued.*]

- PLATE *Facing page*
19. The Picturesque of Windmills (*in two figs.*) 7
Drawn by Stanfield and Turner. Engraved by J. H. Le Keux.
- "On the whole, the first master of the lower picturesque, among our living artists, is Clarkson Stanfield. . . . I take, therefore, a windmill, forming the principal subject in his drawing of Brittany near Dol (engraved in the Coast Scenery), Fig. 1, Plate 19, and beside it I place a windmill, which forms also the principal subject in Turner's study of the Lock, in the Liber Studiorum."—*Mod. Painters*, Vol. IV, p. 7.
20. Pass of Faïdo (1st Simple Topography) 22
Drawn and etched by J. Ruskin.
- "The etching, Plate 20, is a topographical outline of the scene, with the actual blocks of rock which happened to be lying in the bed of the Ticino at the spot from which I chose to draw it."—*Mod. Painters*, Vol. IV, p. 22.
21. Pass of Faïdo (2nd Turnerian Topography) 22
Drawn by J. M. W. Turner. Etched by J. Ruskin.
- "I asked him to make me a drawing of it, which he did. . . . Of this drawing I have etched a reduced outline in Plate 21."—*Mod. Painters*, Vol. IV, pp. 24—25.
22. Turner's Earliest "Nottingham" 28
Drawn by J. M. W. Turner. Etched by T. Boys.
- "An outline of a drawing of the town and castle of Nottingham, made by Turner for Walker's Itinerant, and engraved in that work."—*Mod. Painters*, Vol. IV, p. 29.
23. Turner's Latest "Nottingham" 28
Drawn by J. M. W. Turner. Etched by T. Boys.
- "On the page opposite to the etching of the first, I have given an etching of the last Nottingham."—*Mod. Painters*, Vol. IV, p. 30.
24. The Towers of Fribourg 32
Drawn by J. Ruskin. Engraved by J. C. Armytage.
- "The other day I sketched the towers of the Swiss Fribourg hastily from the Hôtel de Zähringen. . . . I have engraved the sketch on the opposite page."—*Mod. Painters*, Vol. IV, p. 32.
25. Things in general (*in seven figs.*) 33
Drawn by J. Ruskin. Engraved by J. H. Le Keux.
- "The next day . . . I daguerreotyped the towers, with the result given" (Fig. 2).—p. 32. "But if Albert Dürer had drawn the wall between those towers, he would have represented it with all its facts distinctly revealed, as in Fig. 1."—p. 63. "A modern sketcher of the 'bold' school would represent the tower as in Fig. 3."—p. 64. "A mountain five or six miles off, in a sunny morning in Switzerland, will commonly present itself in some such pitch of dark force, as related to the sky, as that shown in Fig. 4."—p. 39. "In the upper portions of the three pillars 5, 6, 7, are typically represented these three conditions of light and shade, characteristic, 5, of Rembrandt, 6, of Turner, and 7, of Veronese."—p. 44, *Mod. Painters*, Vol. IV.
26. The Law of Evanescence (*in four figs.*) 71
Drawn by J. Ruskin. Engraved by R. P. Cuff.
- "Fig. 1 is a tolerably faithful rendering of the look of a wall tower of a Swiss town as it would be seen within some hundred yards of it. Fig. 2 is (as nearly as I can render it) a facsimile of Turner's actual drawing of this tower, at a presumed distance of about half a mile. . . . At Fig. 3 the tower is nearly gone. . . . At Fig. 4 (Turner's ultimate condition in distance) . . . we cannot answer for its being a tower at all."—*Mod. Painters*, Vol. IV, pp. 72—73.

[MODERN PAINTERS—Continued.]

- PLATE Facing page
27. The Aspen, under Idealization (*in six figs.*) 77
Drawn by Turner &c. Engraved by J. Cousen.
 "Fig. 1 is an aspen out of the wood in which Absalom is slain, from a Psalter in my own possession, executed, certainly, after the year 1250, and before 1272. . . . Fig. 2 is from the MS. Cotton, Augustus, A. 5. . . . Fig. 3 is from Turner's vignette of St. Anne's Hill (Rogers's Poems, p. 214). . . . Fig. 6 is a tolerable facsimile of a little chalk sketch of Harding's. . . . Fig. 5 is an aspen of Constable's, on the left in the frontispiece to Mr. Leslie's life of him. . . . Fig. 4 being the ordinary condition of tree-treatment in our blotted water-colour drawings."—*Mod. Painters*, Vol. IV, pp. 76–79.
28. Aspen, Unidealized 78
Drawn by J. Ruskin. Engraved by J. C. Armytage.
 "Meantime . . . I have drawn the main ramifications of a real aspen, growing freely, but in a sheltered place."—*Mod. Painters*, Vol. IV, p. 78.
29. Aiguille Structure (*in four figs.*) 164
Drawn by J. Ruskin. Engraved by J. C. Armytage.
 "Fig. 1, the uppermost and most distant chain is the real crest of the Alps, and the lower and darker line is composed of subordinate peaks . . . ordinarily known as the Aiguilles of Chamouni."—p. 164. "Fig. 2 is about a hundred, or a hundred and twenty, yards of the top of the ridge of Charmoz."—p. 193. . . . "The separate beds which form the spur or horn of the Aiguille Blaitière, seen in true profile in Fig. 3."—p. 192. "The Dent de Morcles, opposite the Dent du Midi . . . Fig. 4."—p. 163, *Mod. Painters*, Vol. IV.
30. The Aiguille Charmoz (*Ideal and Actual*) 181
Fig. 1 from a lithograph, fig. 2 drawn by J. Ruskin. Engraved by R. P. Cuff.
 "The larger masses of the whole aiguille, and true contour of this horn, are carefully given in Plate 30. Fig. 2, as they are seen in morning sunshine. The impression which travellers usually carry away with them is, I presume, to be gathered from Fig. 1, a facsimile of one of the lithographs purchased with avidity by English travellers."—*Mod. Painters*, Vol. IV, p. 181.
31. The Aiguille Blaitière 189
Drawn by J. Ruskin. Engraved by J. C. Armytage.
 "As seen from within about half a mile of its actual base."—*Mod. Painters*, Vol. IV, p. 189.
32. Aiguille Drawing (*Old Ideal and Turnerian*) 196
Drawn by William Pars and Turner. Engraved by J. H. Le Keux.
 "In the opposite Plate (32), the darkest division, on the right, is a tolerably accurate copy of Turner's rendering of the Aiguille Charmoz (etched and engraved by himself), in the plate called the 'Mer de Glace,' in the *Liber Studiorum*. . . the figure on the left is a facsimile of a piece of an engraving of the Mer de Glace, by Woollett, after William Pars, published in 1783."—*Mod. Painters*, Vol. IV, p. 196.
33. Leading Contours of Aiguille Bouchard 209
Drawn by J. Ruskin. Etched by R. P. Cuff.
 "The ridge which rises, exactly opposite the Montanvert, beyond the Mer de Glace."—*Mod. Painters*, Vol. IV, p. 208.
34. Cleavages of Aiguille Bouchard 216
Drawn and etched by J. Ruskin.
35. Crests of La Côte and Taconay 217
Drawn and etched by J. Ruskin.
 "Some idea of the complete aspect of two of the principal crests on the Mont Blanc flanks, known as the Montagne de la Côte, and Montagne de Taconay."—*Mod. Painters*, Vol. IV, p. 217.

[MODERN PAINTERS—*Continued.*]

PLATE	Facing page
36. Crest of La Côte	218
<i>Drawn by J. Ruskin. Engraved by Thos. Lupton.</i>	
"The summits show themselves as in Plate 36, dividing, with their dark frontlets, the perpetual sweep of the glaciers and the clouds."— <i>Mod. Painters</i> , Vol. IV, p. 218.	
37. Crests of the Slaty Crystallines	227
<i>Drawn by J. M. W. Turner. Etched by J. Ruskin.</i>	
38. The Cervin, from the East, and North-East (<i>in two figs.</i>) .	238
<i>Drawn by J. Ruskin. Engraved by J. C. Armytage.</i>	
39. The Cervin, from the North-West	244
<i>Drawn by J. Ruskin. Engraved by J. C. Armytage.</i>	
40. The Mountains of Villeneuve	253
<i>Drawn by J. Ruskin. Engraved by J. H. Le Keux.</i>	
"A mass of mountain just above Villeneuve, at the head of the Lake of Geneva, in which the type of the structure is shown with singular clearness."— <i>Mod. Painters</i> , Vol. IV, p. 253.	
12.A. The Shores of Wharfe	257
<i>Drawn by J. M. W. Turner. Engraved by Thos. Lupton*.</i>	
"I have engraved this entire portion of the drawing of the real size; the engraving of the whole drawing, published in the <i>England Series</i> , is also easily accessible."— <i>Mod. Painters</i> , Vol. IV, p. 257.	
41. The Rock of Arona	262
<i>Drawn by J. Ruskin. Engraved by J. H. Le Keux.</i>	
"Here, for instance, is a real hanging rock, with a castle on the top of it, and (καταρπέτης) laurel, all plain fact, from Arona, on the Lago Maggiore."— <i>Mod. Painters</i> , Vol. IV, p. 262.	
42. Leaf Curvature. Magnolia and Laburnum	279
<i>Drawn by J. Ruskin. Engraved by R. P. Cuff.</i>	
"A single extremity of a magnolia spray, the uppermost figure in Plate 42 . . . a single spring-shoot of laburnum, the lower figure in the same plate."— <i>Mod. Painters</i> , Vol. IV, p. 279.	
43. Leaf Curvature. Dead Laurel	279
<i>Drawn by J. Ruskin. Engraved by R. P. Cuff.</i>	
"A group of four withered leaves, in four positions, giving, each, a beautiful and well composed group of curves, variable gradually into the next group as the branch is turned."— <i>Mod. Painters</i> , Vol. IV, p. 279.	
44. Leaf Curvature. Young Ivy	279
<i>Drawn by J. Ruskin. Engraved by R. P. Cuff.</i>	
"A young shoot of independent ivy, just beginning to think it would like to get something to cling to."— <i>Mod. Painters</i> , Vol. IV, p. 279.	
45. Debris Curvature (<i>in two figs.</i>)	292
<i>Drawn by J. Ruskin. Etched by R. P. Cuff.</i>	
"Fig 1 is a simple but complete example from Chamouni . . . if the reader will turn the plate upside down, he will see I have no difficulty (merely adding a quill or two) in turning them into a bird's wing (fig. 2)."— <i>Mod. Painters</i> , Vol. IV, p. 292.	

* This Plate was re-engraved by Mr. George Allen for the edition of 1888.

[MODERN PAINTERS—*Continued.*]

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| 46. The Buttresses of an Alp | 293 |
| <i>Drawn by J. Ruskin. Engraved by J. H. Le Keux.</i> | |
| "The mountain which I have drawn on the opposite page . . . is one of no name or popular interest, but of singular importance in the geography of Switzerland, being the angle buttress of the great northern chain of the Alps (the chain of the Jungfrau and Gemmi), and forming the promontory round which the Rhone turns to the north-west, at Martigny."— <i>Mod. Painters</i> , Vol. IV, p. 293. | |
| 47.* The quarries of Carrara | 306 |
| <i>Drawn by J. Ruskin. Engraved by J. H. Le Keux.</i> | |
| "Plate 47 shows the development of limestone structure, at a spot which has, I think, the best right to be given as an example of the Italian hills, the head of the valley of Carrara."— <i>Mod. Painters</i> , Vol. IV, p. 306. | |
| 48. Bank of Slaty Crystallines | 311 |
| <i>Engraved by J. C. Armytage from a Daguerreotype.</i> | |
| 49. Truth and Untruth of Stones (<i>in three figs.</i>) | 315 |
| <i>Drawn by Turner and Claude. Engraved by Thos. Lupton†.</i> | |
| "The upper two subjects are by Turner, foregrounds out of the Liber Studiorum (Source of Arveron, and Ben Arthur); the lower by Claude, Liber Veritatis, No. 5."— <i>Mod. Painters</i> , Vol. IV, p. 315. | |
| 50. Goldau | 320 |
| <i>Drawn by J. M. W. Turner. Engraved by J. Cousen.</i> | |
| "Turner brought home in that year [1843] a series of sketches taken in the neighbourhood of the pass; among others, one of the Valley of Goldau, covered as it is by the ruins of the Rossberg . . . The plate opposite will give some idea of the resultant drawing."— <i>Mod. Painters</i> , Vol. IV, p. 320. | |

(283.)

[*Second Edition: 1868.*]

The Second edition of Vol. IV. of *Modern Painters* is an exact reprint of the First. The words "Second Edition" were added to the title-page above the publishers' imprint. The book was issued on *April 2nd*, 1868. The form and price of publication were unchanged.

NOTE.—There were only two separate editions of this volume. For later issues see *post*, under *Autograph Edition*, and *Complete Edition*. Portions of the volume were reprinted with additions and slight alterations in *Cæli Enarrant* and *In Montibus Sanctis* (see *post*).

* In some of the earlier copies this Plate was wrongly numbered 49.

† This Plate was re-engraved by Mr. C. A. Tomkins for the edition of 1888.

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[MODERN PAINTERS, VOL. V : 1860.]

Modern Painters. / Volume V. / Completing the work, and containing / Parts / VI. Of Leaf Beauty.—VII. Of Cloud Beauty. / VIII. Of Ideas of Relation. / 1. Of Invention Formal. / IX. Of Ideas of Relation. / 2. Of Invention Spiritual. / By John Ruskin, M.A., / Author of "The Stones of Venice," "Seven Lamps of Architecture," / etc. etc./ [*Quotation from Wordsworth.*] / London : / Smith, Elder and Co., 65, Cornhill. / 1860. / [*The Author reserves the Right of Translation.*]

Collation :—Imperial Octavo, pp. xvi + 384, as follows :—Half-title (with imprint, "London : / Printed by Smith, Elder and Co., / Little Green Arbour Court, Old Bailey, E.C.," at foot of the reverse) pp. i—ii ; Title-page, as above (with blank reverse), pp. iii—iv ; Preface pp. v—xii ; Table of Contents pp. xiii—xiv ; List of Engravings on Steel p. xv ; List of Separate Engravings on Wood, and list of Errata, p. xvi ; Text of Vol. V. pp. 1—357 ; p. 358 is blank ; and Indices pp. 359—384. The imprint is repeated (in one line) at the foot of the last page.

Issued (on *June 14th*, 1860) in pale green cloth boards, similar to the previous volume. The published price was Fifty Shillings.

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Pages 104, 156 and 358 are blank.	

List of Engravings on Steel.

Ancilla Domini *Frontispiece.*

Drawn by J. Ruskin after Fra. Angelico. Engraved by W. Holl.

"The drawing of the small Madonna, by Angelico, then in the sacristy of Sta. Maria Novella at Florence, was engraved as the frontispiece to the fifth volume of 'Modern Painters,' and the engraving (by Mr. Holl) gives a perfect rendering of my power and manner at that time."—*Epilogue to the two-vol. edition of Vol. II*, p. 237. See also *Mod. Painters*, Vol. V, p. 286.

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51. The Dryad's Toil 13

Drawn by J. Ruskin. Engraved by J. C. Armytage.

"An outer spray of oak in winter of about half its real size."—*Mod. Painters*, Vol. V, p. 13.

52. Spirals of Thorn (*in three figs.*) 27

Drawn by G. Allen. Engraved by R. P. Cuff.†*

"The hawthorn shoot central in Plate 52."—p. 27. "The figure on the left is a branch of blackthorn with its spines."—p. 75, n. "The right-hand figure is a characteristic example of the bell-handle at the door of a private house, composed of a wreath of flowers and leafage twisted in a spiral round an upright rod, the spiral terminating below in a delicate tendril; the whole of wrought iron."—p. 238, n; *Mod. Painters*, Vol. V.

53. The Dryad's Crown 37

Drawn by J. Ruskin. Engraved by J. C. Armytage.

"A group of oak-leaves on a young shoot, a little curled with autumn frost."—*Mod. Painters*, Vol. V, p. 37.

54. Dutch Leafage (*in three figs.*) 38

Drawn by Cuyp and Hobbima. Engraved by J. Cousen.

"Fig. 1 is nearly a facsimile of part of the branch on the left side in our National Gallery picture (by Cuyp). . . . Fig. 2 is a piece of the foliage from the Cuyp in the Dulwich Gallery, No. 163 . . . Fig. 3 is a facsimile of a bit of the nearest oak foliage out of Hobbima's Scene with the Water-mill, No. 131, in the Dulwich Gallery."—*Mod. Painters*, Vol. V, pp. 37—38.

* In the List of Engravings Mr. Allen's name is incorrectly given as R. Allen.

† This Plate was re-engraved by Mr. G. Cook for the edition of 1888.

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55. By the Way-side	39
<i>Drawn by J. M. W. Turner. Engraved by J. C. Armytage.</i>	
"The little cluster of foliage from the thicket which runs up the bank on the right-hand side of the drawing of Richmond, looking up the river, in the Yorkshire series."— <i>Mod. Painters</i> , Vol. V, p. 39.	
56. Sketch by a Clerk of the Works (<i>in three figs.</i>)	63
<i>Drawn by J. Ruskin. Engraved by J. Emslie.</i>	
57. Leafage by Dürer and Veronese (<i>two figs.</i>)	68
<i>Drawn by H. Dubois after Dürer and Veronese. Engraved by R. P. Cuff.</i>	
"The branch at the top is facsimiled from that in the hand of Adam, in Dürer's Adam and Eve. . . . Next, let us take a spray by Paul Veronese—the lower figure in Plate 57 (the largest laurel spray in the background of the 'Susanna,' Louvre—reduced to about a fifth of the original)."— <i>Mod. Painters</i> , Vol. V, pp. 68—69.	
58. Branch Curvature	70
<i>Drawn by G. Allen.* Engraved by R. P. Cuff.†</i>	
"Look at the way the boughs are interwoven in that piece of lilac stem."— <i>Mod. Painters</i> , Vol. V, p. 72 (see also p. 71).	
59. The Dryad's Waywardness	73
<i>Drawn by J. Ruskin. Engraved by R. P. Cuff.</i>	
"I placed the oak spray in Plate 51, so as to be seen as nearly straight on its flank as possible. . . . I will now turn the bough with its extremity towards us, and foreshorten it (Plate 59)."— <i>Mod. Painters</i> , Vol. V, p. 73.	
60. The Rending of Leaves (<i>in three figs.</i>)	97
<i>Drawn by J. Ruskin. Engraved by J. Cousen.</i>	
"The earth-plants continually present forms such as those in the opposite plate."— <i>Mod. Painters</i> , Vol. V, p. 97.	
61. Richmond from the Moors	100
<i>Drawn by J. M. W. Turner. Engraved by J. C. Armytage.</i>	
"This Plate has been reduced by Mr. Armytage from a pen-drawing of mine, as large as the original of Turner's (18 inches by 11 inches)."— <i>Mod. Painters</i> , Vol. V, p. 101.	
62. By the Brook-side	101
<i>Drawn by J. M. W. Turner. Engraved by J. C. Armytage.</i>	
"A group of leaves out of Turner's foreground in the Richmond from the Moors, in their light and shade, with the bridge beyond."— <i>Mod. Painters</i> , Vol. V, p. 101.	
63. The Cloud Flocks	114
<i>Drawn by J. Ruskin. Engraved by J. C. Armytage.</i>	
"The upper clouds, which, owing to their quietness and multitude, we may perhaps conveniently think of as the 'cloud flocks.'"— <i>Mod. Painters</i> , Vol. V, p. 113.	
64. Cloud Perspective.—Rectilinear (<i>in three figs.</i>)	119
<i>Drawn by J. Ruskin. Engraved by J. Emslie.</i>	
65. Cloud Perspective.—Curvilinear (<i>in three figs.</i>)	121
<i>Drawn by J. Ruskin. Engraved by J. Emslie.</i>	

* In the List of Engravings Mr. Allen's name is incorrectly given as R. Allen.

† This Plate was re-engraved by Mr. G. Cook for the edition of 1888.

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66. Light in the West, Beauvais	125
<i>Drawn by J. Ruskin. Engraved by J. C. Armytage.</i>	
"A sketch of an actual sunset behind Beauvais Cathedral."— <i>Mod. Painters</i> , Vol. V, p. 119.	
67. [Clouds]	122
<i>Drawn by J. M. W. Turner. Engraved by J. C. Armytage.</i>	
"A piece of the sky above the 'Campo Santo,' at Venice, exhibited in 1842."— <i>Mod. Painters</i> , Vol. V, p. 122.	
[68.] Monte Rosa. Sunset	343
<i>Drawn by J. Ruskin. Engraved by J. C. Armytage.*</i>	
"Facing p. 343, I have engraved a memorandum made of a clear sunset after rain, from the top of Milan Cathedral."— <i>Mod. Painters</i> , Vol. V, p. 123.	
69. Aiguilles and their Friends (<i>in four figs.</i>)	129
<i>Drawn by J. Ruskin. Engraved by J. C. Armytage.</i>	
"The uppermost figure represents the loveliest form of the true helmet cloud, seen in that perfect arch, only over the highest piece of earth in Europe."—p. 129. "The second figure shows an effect of morning light on the range of the Aiguille Bouchard (Chamouni)."—p. 136. "The third figure represents the actual aspect of the 'leeside cloud' when in full development, with a strong south wind, in a clear day, on the Aiguille Dru."—p. 129. "Boiling and rounded masses of vapour occur continually, as behind the Aiguille Dru (lowest figure in Plate 69)."—p. 130. <i>Mod. Painters</i> , Vol. V.	
70. The Graiaie	130
<i>Drawn by J. Ruskin. Engraved by J. C. Armytage.</i>	
"Not so the mountain drift-cloud, which is as peculiar as it is majestic. The Plates 70 and 71 show, as well as I can express, two successive phases of it on a mountain crest."— <i>Mod. Painters</i> , Vol. V, p. 131.	
71. "Venga Medusa"	131
<i>Drawn by J. Ruskin. Engraved by J. C. Armytage.</i>	
"Plates 70 and 71 represent successive conditions of the Medusa cloud on one of the Cenis hills (the great limestone precipice above St. Michel, between Lanslebourg and St. Jean de Maurienne)."— <i>Mod. Painters</i> , Vol. V, p. 146.	
72. The Locks of Typhon	146
<i>Drawn by J. M. W. Turner. Engraved by J. C. Armytage.</i>	
"The Plate opposite is a careful facsimile of the first advancing mass of the rain-cloud in Turner's <i>Slave Ship</i> ."— <i>Mod. Painters</i> , Vol. V, p. 146.	
73. Loire-Side	169
<i>Drawn by J. M. W. Turner. Etched by J. Ruskin.†</i>	
"One of the simplest subjects, in the series of the Rivers of France, is 'Rietz, near Saumur.' . . . My rough etching sufficiently shows the arrangement of its lines."— <i>Mod. Painters</i> , Vol. V, p. 168.	
74. 'The Millstream (<i>in two figs.</i>)	172
<i>Drawn by J. M. W. Turner. Etched by J. Ruskin.†</i>	
"The Fall of Schaffhausen, engraved in the Keepsake. I have etched in Plate 74, at the top, the chief lines of its composition."—p. 171. "I have etched the bit with the rock a little larger below."—p. 173. <i>Mod. Painters</i> , Vol. V.	

* This Plate was re-engraved by Mr. G. Cook for the edition of 1888.

† Plates 73 and 74 were reproduced by means of photogravure, for the edition of 1888.

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75. The Castle of Lauffen	173
<i>Drawn by J. Ruskin after J. M. W. Turner. Engraved by R. P. Cuff.</i>	
"Turner walks a quarter of a mile down the river, draws the castle accurately there, brings it back with him, and puts it in all its extent, where he chooses to have it, beyond the rocks."— <i>Mod. Painters</i> , Vol. V, p. 173.	
76. The Moat of Nuremberg	238
<i>Drawn by J. Ruskin. Engraved by J. H. Le Keux.</i>	
"A slight pen-and-ink sketch of mine on the ramparts of Nuremberg."— <i>Mod. Painters</i> , Vol. V, p. 238.	
78.* Quivi Trovammo	303
<i>Drawn by J. M. W. Turner. Etched by J. Ruskin.</i>	
[The Dragon from Turner's "Garden of the Hesperides."]	
79. The Hesperid Æglé	319
<i>Painted by Giorgione. Engraved by W. Holl.</i>	
"But ten years ago, I saw the last traces of the greatest works of Giorgione yet glowing like a scarlet cloud, on the Fondaco de Tedeschi. . . . I have engraved, at the beginning of this chapter, one of the fragments of these frescoes."— <i>Mod. Painters</i> , Vol. V, p. 341.	
80. Rocks at Rest	324
<i>Drawn by J. Ruskin after J. M. W. Turner. Engraved by J. C. Armytage.†</i>	
"A portion of the foreground of the Llanberis (England Series), of its real size."— <i>Mod. Painters</i> , Vol. V, p. 324.	
81. Rocks in Unrest ‡	325
<i>Drawn by J. Ruskin after J. M. W. Turner. Engraved by J. C. Armytage.†</i>	
"The piece of the torrent bed on the left [in Turner's drawing of the St. Gothard], of the real size, where the stones of it appear just on the point of being swept away."— <i>Mod. Painters</i> , Vol. V, p. 339, <i>note</i> .	
82. The Nets in the Rapids (<i>two engravings</i>)	340§
<i>Drawn by J. M. W. Turner. Engraved by J. H. Le Keux.</i>	
"Plate 82 represents roughly two of Turner's memoranda of a bridge over the Rhine."— <i>Mod. Painters</i> , Vol. V, p. 339.	
83. The Bridge of Rheinfelden	340§
<i>Drawn by J. Ruskin. Engraved by J. H. Le Keux.</i>	
"The bridge drawn from the spot whence Turner made his upper memorandum." [See Plate 82].— <i>Mod. Painters</i> , Vol. V, p. 339.	
84. Peace	341§
<i>Drawn by J. Ruskin. Engraved by J. H. Le Keux.</i>	
"The kind of scene which modern ambition and folly are destroying, throughout Switzerland."— <i>Mod. Painters</i> , Vol. V, p. 339.	

* There is no plate numbered "77" in any of the editions of *Modern Painters*.

† Plates 80 and 81 were re-engraved by Mr. G. Cook for the edition of 1888.

‡ Early engraver's proofs show that this plate was shortened by three-sixteenths of an inch, taken off the bottom.

§ In the edition of 1888, Plates 82—84 are placed between pp. 338 and 339.

[MODERN PAINTERS—*Continued.*]*Separate Engravings on Wood.*

FIGURE	Facing page
56.	67
"The two Scotch firs in Turner's etching of Inverary."— <i>Mod. Painters</i> , Vol. V, p. 67.	
61.	71
"The piece of pollard willow from Turner's etching of 'Young Anglers' in the Liber Studiorum."— <i>Mod. Painters</i> , Vol. V, p. 71.	
74—78.	100
"Fig. 74 is a single leaf cluster of Dürer's foreground in the St. Hubert. . . . Figs. 75 and 76 are two pieces from a fairly good modern etching. . . . Fig. 77 is a piece of grass out of Landseer's etching of the Ladies' Pets. . . . Then underneath [Fig. 78] is the outline only of a group of leaves out of Turner's foreground in the Richmond from the Moors."— <i>Mod. Painters</i> , Vol. V, pp. 100—101.	
85.	120
"Fig. 85 will give some idea of the forms of cloud involved in one of his [Turner's] small drawings. It is only half of the sky in question, that of Rouen from St. Catherine's Hill, in the Rivers of France."— <i>Mod. Painters</i> , Vol. V, p. 122.	
87.	131
"The form of a single wreath of the drift-cloud, stretching about five miles in a direct line from the summit of one of the Alps of the Val d'Aosta, as seen from the plain of Turin."— <i>Mod. Painters</i> , Vol. V, p. 131.	
88—90.	132
"Fig. 88 is a rough note of an effect of sky behind the tower of Berne Cathedral. . . . The drift-cloud of level country, which arranges itself in broken masses, such as Fig. 89."—p. 131. "The lines of such a sky as would be produced [under certain conditions] are shown in Fig. 90."—p. 121. <i>Mod. Painters</i> , Vol. V.	
98.	189
"A facsimile of one of Turner's 'memoranda,' of a complete subject, Lausanne, from the road to Fribourg."— <i>Mod. Painters</i> , Vol. V, p. 188.	
100.	288
"A central type of the mind of Dürer . . . well represented by this figure of the old bishop."— <i>Mod. Painters</i> , Vol. V, p. 288.	

NOTE.—In addition to the foregoing series of Plates, a considerable number of Wood-cuts are included in the text of Vols. III.—V. of *Modern Painters*. Three other separate Wood-engravings were prepared by Miss Byfield, but never used. Two of these are after Wood-cuts by Albert Dürer, and the other after a picture by Titian.

NOTE.—There was only one separate edition of this volume. For later issues see *post*, under *Autograph Edition*, and *Complete Edition*. A portion of the volume was reprinted in *Cæli Enarrant* (see *post*).

In a private letter Mr. Allen writes :—"I recollect in 1858 Mr. Ruskin asking me to dispose of a large number of plain wood blocks for which he no longer had any use ; at the same time telling me that he had obtained them for *Modern Painters*, intending to illustrate that work mainly by wood-cuts. He also gave me some blocks drawn upon by himself, which I have to this day. One of these was the subject of Plate 31, Vol. IV, 'The Aiguille Blaitière' from the same point of view."

[MODERN PAINTERS—*Continued.*]

The following extract from a letter written by Mr. J. H. Le Keux to the compilers of this Bibliography may be of interest in connection with the Plates in *Modern Painters* :—"Mr. Ruskin never fixed a price, I charged what I liked, he never complained—in fact offered more. One Plate, 'The Tree Stump of Claude,'* he said I had made *too good*, having put in too much touch. I promised to alter it. On my next visit I took him another proof which is the Plate printed. He asked me how I had altered it so well. I told him I had not altered the Plate, but had engraved another, as it was much less trouble than scraping out and altering. 'Then charge me for both plates,' was his request. I did so. Mr. Ruskin was especially pleased with 'The Moat of Nuremberg.' The tree stem of Albert Dürer,† reproduced line for line in the plate of tree stems, he thought a marvel."

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[*Autograph Edition* : 1873.]

An edition of the five volumes of *Modern Painters*, being the first in which they were published together, was issued in 1873. Although styled "A New Edition" upon the title-pages, it is generally known as the *Autograph Edition*, from the fact of the new Preface being signed by the author. The text of this edition is practically a reprint of the previous edition of each volume. The title-pages read as follows :—

Modern Painters. / Volume I. / Containing / Parts I. and II. / Of General Principles, and of Truth. / By John Ruskin, LL.D. / Author of "The Stones of Venice," etc. etc. / [*Quotation from Wordsworth.*] / A New Edition. / London : / Smith, Elder and Co., 15 Waterloo Place. / 1873. / [The Author reserves the right of translation.]

Modern Painters. / Volume II. / Containing / Part III. / Sections I. and II. / Of the Imaginative and Theoretic Faculties. / By John Ruskin, LL.D. / &c. &c.

* Plate 4, "Ramification according to Claude."

† Plate 2, *fig.* 9.

[MODERN PAINTERS—*Continued.*]

Modern Painters. / Volume III. / Containing / Part IV. / Of Many Things. / By John Ruskin, LL.D. / &c. &c.

Modern Painters. / Volume IV. / Containing / Part V. / Of Mountain Beauty. / By John Ruskin, LL.D. / &c. &c.

Modern Painters. / Volume V. / Completing the work, and containing / Parts / VI. Of Leaf Beauty.—VII. Of Cloud Beauty. / VIII. Of Ideas of Relation. / 1. Of Invention Formal. / IX. Of Ideas of Relation. / 2. Of Invention Spiritual. / By John Ruskin, LL.D. / &c. &c.

Vol. I.

Collation :—Imperial octavo, pp. lxiii + 423, as follows : Half-title (with blank reverse) pp. i—ii ; Title-page (with blank reverse) pp. iii—iv ; Dedication (with blank reverse) pp. v—vi ; Preface to New Edition (with blank reverse) signed in autograph, on an unnumbered leaf ; Preface to First Edition pp. vii—x ; Preface to Second Edition pp. xi—xliv ; Contents pp. xlv—lxiii ; p. lxiv is blank ; and Text pp. 1—423. The imprint occurs on the reverse of the last page and reads : “London : / Printed by Smith, Elder and Co., / Old Bailey, E.C.”

Vol. II.

Collation :—Imperial octavo, pp. xvi + 224, as follows : Half-title (with blank reverse) pp. i—ii ; Title-page (with blank reverse) pp. iii—iv ; Dedication (with blank reverse) pp. v—vi ; Advertisement (with blank reverse) pp. vii—viii ; Contents pp. ix—xvi ; Text pp. 1—217 ; p. 218 is blank ; and Addenda pp. 219—224. The imprint is placed at the foot of p. 224, and reads : “London : Printed by Smith, Elder and Co., Old Bailey, E.C.”

[MODERN PAINTERS—*Continued.*]*Vol. III.*

The Collation of this edition of Vol. III. follows that of the First edition (see *ante* No. 280). The imprint appears at the foot of p. 348 *only*, and reads: "London: Printed by Smith, Elder and Co., Old Bailey, E.C."

Vol. IV.

The Collation follows that of the First Edition (see *ante* No. 282). The imprint which occurs on the reverse of p. 411 *only*, reads: "London: / Printed by Smith, Elder and Co., / Old Bailey, E.C."

Vol. V.

The Collation of this Volume also follows that of its predecessor. The imprint is at the foot of p. 384, and reads: "London: / Printed by Smith, Elder and Co., / Little Green Arbour Court, Old Bailey, E.C." There is no list of *Errata*.

Issued (on *June 26th*, 1873) in pale green cloth boards, similar to those of the previous edition. The published price of the five volumes was Eight Guineas. One Thousand copies were printed.

Preface to New Edition.

"I have been lately so often asked by friends, on whose judgment I can rely, to permit the publication of another edition of 'Modern Painters' in its original form, that I have at last yielded, though with some violence to my own feelings; for many parts of the first and second volumes are written in a narrow enthusiasm, and the substance of their metaphysical and religious speculation is only justifiable on the ground of its absolute honesty. Of the third, fourth, and fifth volumes I indeed mean eventually to re-arrange what I think of permanent interest, for the complete edition of my works, but with fewer and less elaborate illustrations: nor have I any serious grounds for refusing to allow the book once more to appear in the irregular form which it took as it was written, since of the art-teaching and landscape description it contains I have little to retrench, and nothing to retract.

"This final edition must, however, be limited to a thousand copies, for some of the more delicate plates are already worn, that of the Mill Stream in the fifth volume, and of the Loire Side very injuriously; while that of the Shores

[MODERN PAINTERS—*Continued.*]

of Wharfe had to be retouched by an engraver after the removal of the mezzotint for reprinting. But Mr. Armytage's, Mr. Cousen's, and Mr. Cuff's magnificent plates are still in good state; and my own etchings, though injured, are still good enough to answer their purpose.

"I sign with my own hand this preface to every copy, thus certifying it as containing the best impressions of the original plates now produceable; and belonging to the last edition of the book in its complete form."

(Signed) JOHN RUSKIN.

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[*Complete Edition*: 1888.]

Vol. I.

Modern Painters. / Volume I. / Containing / Parts I. and II. / Of General Principles, and of Truth. / By / John Ruskin, LL.D., / Honorary Student of Christ Church, / and Honorary Fellow of Corpus Christi College, Oxford. / [*Quotation from Wordsworth.*] / Complete Edition. / George Allen, / Sunnyside, Orpington, Kent. / 1888.

Collation:—Imperial octavo, pp. lxiii + 425, as follows: Half-title (with blank reverse) pp. i—ii; Title-page* (with imprint: "Printed by / Hazell, Watson, and Viney, Limited, / London and Aylesbury," in the centre of the reverse) pp. iii—iv; Dedication ("To the Landscape Artists of England"), with blank reverse, pp. v—vi; Preface to the First Edition (signed "The Author") pp. vii—x; Preface to the Second Edition (unsigned) pp. xi—xliv; Contents pp. xlv—lxiii; p. lxiv is blank; Text pp. 1—422; Postscript, pp. 422—423; and Additional Notes to Vol. I,† pp. 424—425. The imprint is repeated at the foot of the last page.

* The title of each Vol. of the *Complete Edition* of *Modern Painters* is enclosed within a plain ruled frame. At foot, below the rule, are the words: "[The Author reserves the right of Translation.]"

† These "Additional Notes" are derived from *Frondes Agrestes*.

[MODERN PAINTERS—*Continued.*]

Issued (on *May 9th*, 1889) in brown cloth boards, lettered across the back : "Ruskin / Modern / Painters. / Vol. I. [Vol. II, &c.] / 1888." Two Thousand copies were printed, the price being Six Guineas the set of five volumes. Four Hundred and Fifty *Large Paper* copies were printed (on Whatman's hand-made paper), the price being Ten Guineas the set. These were issued (on *January 31st*, 1889) in green cloth, the Steel Engravings being on India paper.

Vol. II.

Modern Painters. / Volume II. / Containing / Part III. / Sections I. and II. / Of the Imaginative and Theoretic Faculties. / By John Ruskin, LL.D. &c. &c.

Collation :—Imperial octavo, pp. xxvii + 264, as follows : Half-title (with blank reverse) pp. i—ii ; Title-page (with imprint in the centre of the reverse) pp. iii—iv ; Dedication (with blank reverse) pp. v—vi ; Original Advertisement to Vol. II (with blank reverse) pp. vii—viii ; Preface to the *Re-arranged Edition* (1883) pp. ix—xiv ; Introductory Note (1883) to Sec. II. pp. xv—xviii ; Contents pp. xix—xxvii ; the reverse of p. xxvii is blank ; Text of Vol. II, pp. 1—217 ; p. 218 is blank ; Addenda pp. 219—224 ; Epilogue (1883) pp. 225—234 ; and Additional Notes to Vol. II,* pp. 235—264. The imprint is repeated at the foot of the last page.

Vol. III.

Modern Painters. / Volume III. / Containing / Part IV. / Of Many Things. / By John Ruskin, LL.D., &c. &c.

* These "Additional Notes" are derived, partly from the *Re-arranged Edition* (2 Vols., 1883), and partly from *Frondees Agrestes*.

[MODERN PAINTERS—*Continued.*]

Collation :—Imperial octavo, pp. xix + 351, as follows :—Half-title (with blank reverse) pp. i—ii ; Title-page (with imprint in the centre of the reverse) pp. iii—iv ; Preface, pp. v—xvi ; Contents pp. xvii—xviii ; List of Plates p. xix ; the reverse of p. xix is blank ; Text of Vol. III pp. 1—339 ; p. 340 is blank ; Appendix pp. 341—348 ; and Additional Notes to Vol. III,* pp. 349—351. The imprint is repeated at the foot of the last page.

Vol. IV.

Modern Painters. / Volume IV. / Containing / Part V. / Of Mountain Beauty. / By / John Ruskin, LL.D., &c. &c.

Collation :—Imperial octavo, pp. xii + 420, as follows ;—Half-title (with blank reverse) pp. i—ii ; Title-page (with imprint in the centre of the reverse) pp. iii—iv ; Preface to the First Edition, pp. v—viii ; Contents pp. ix—x ; List of Plates pp. xi—xii ; Text of Vol. IV pp. 1—393 ; p. 394 is blank ; Appendix pp. 395—411 ; p. 412 is blank ; and Additional Notes to Vol. IV,† pp. 413—420. The imprint is repeated at the foot of the last page.

Vol. V.

Modern Painters. / Volume V. / Completing the work, and containing / Parts / VI. Of Leaf Beauty.—VII. Of Cloud Beauty. / VIII. Of Ideas of Relation. / I. Of Invention Formal. / IX. Of Ideas of Relation. / II. Of Invention Spiritual. / By John Ruskin, LL.D., &c. &c.

* These "Additional Notes" are taken from *Fronde Agrestes*.

† These "Additional Notes" are from *Fronde Agrestes, In Montibus Sanctis*, and *Cæli Enarrant*.

[MODERN PAINTERS—*Continued.*]

Collation :—Imperial octavo, pp. xvi + 364, as follows : Half-title (with blank reverse) pp. i—ii ; Title-page (with imprint in the centre of the reverse) pp. iii—iv ; Preface pp. v—xii ; Contents pp. xiii—xiv ; List of Illustrations pp. xv—xvi ; Text of Vol. V pp. 1—357 ; p. 358 is blank ; Epilogue (dated “Chamouni, Sunday, September 16th, 1888”) pp. 359—362 ; and Additional Notes to Vol. V,* pp. 363—364. The imprint is repeated at the foot of the last page.

Some extra copies of Vol. V. were printed, and issued at the price of Three Guineas.

Illustrations.

The “Complete Edition” contains, in the Fifth Volume, three extra engravings hitherto unpublished, although originally intended for the First edition.† A few copies of these engravings had, however, been issued several years ago, by Mr. Ruskin’s permission, to a few private individuals, interested in his work.

PLATE	Facing page
85. Château de Blois	157
<i>Drawn by J. M. W. Turner. Etched by J. Ruskin. Engraved by T. Lupton.</i>	
86. Dawn after the Wreck	340
<i>Drawn by J. M. W. Turner. Etched by J. Ruskin. Engraved by T. Lupton.</i>	
87. The Lake of Zug	341
<i>Drawn by J. M. W. Turner. Etched by J. Ruskin. Engraved by T. Lupton.</i>	

Three of the plates that were destroyed were reproduced for the “Complete Edition” from early proofs of those originally etched by the author’s own hand, these are Plates 12, “The Shores of Wharfe ;” 73, “Loire-Side ;” and 74, “The Millstream.” Nine Plates were re-engraved, as follows :—

* The “Additional Notes” are derived from *Fronde Agrestes*, *Caliban*, and *Turner Notes*, 1878.

† “They were held back owing to the anxiety of Mr. Ruskin’s father to see the work fairly off his son’s hands.”—*Pall Mall Gazette*, February 1st, 1889 (Reprinted in *Studies in Ruskin*, by E. T. Cook, M.A., 1890, p. 199).

[MODERN PAINTERS—*Continued.*]

PLATE		Originally engraved by	Re-engraved by
14.	The Lombard Apennine.	Thos. Lupton.	George Allen.
15.	St. George of the Seaweed	Ditto.	Ditto.
12A.	The Shores of Wharfe	Ditto.	Ditto.
49.	Truth and Untruth of Stones . .	Ditto.	C. A. Tomkins.
52.	Spirals of Thorn.	R. P. Cuff.	G. Cook.
58.	Branch Curvature	Ditto.	Ditto.
68.	Monte Rosa. Sunset	J. C. Armytage	Ditto.
80.	Rocks at Rest.	Ditto.	Ditto.
81.	Rocks in Unrest	Ditto.	Ditto.

The Title of *Modern Painters*.

"It is proper, however, for the reader to know, that the title which I myself originally intended for this book was '*Turner and the Ancients*;' nor did I purpose to refer in it to any other modern painters than Turner. The title was changed; and the notes on other living painters inserted in the first volume, in deference to the advice of friends, probably wise; for unless the change had been made, the book might never have been read at all. But, as far as I am concerned, I regretted the change then, and regret it still."—*Modern Painters*, Vol. V, p. 343, *note*.

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[INDEX TO "MODERN PAINTERS": 1888.]

(By A. D. O. Wedderburn.)

Ruskin. / "Modern Painters." / General Index, Bibliography, / and Notes. / George Allen, / Sunnyside, Orpington, Kent. / 1888.

Collation:—Imperial octavo, pp. vii + 316, as follows: Half-title (with blank reverse) pp. i—ii; Title-page (with imprint in the centre of the reverse) pp. iii—iv; Prefatory Note (with blank reverse) pp. v—vi; Contents p. vii; p. viii is blank; Fly-title to *Index* (with list of 'abbreviations' used, in the centre of the reverse) pp. 1—2; Index to *Modern Painters* pp. 3—263; p. 264 is blank; Fly-title, to the *Bibliography* (with blank reverse) pp. 265—266; Bibliography of *Modern*

[MODERN PAINTERS—*Continued.*]

Painters pp. 267—272, Fly-title to *Notes* (with blank reverse) pp. 273—274; and *Notes* (consisting of a collation of the variations in text of Vols. I and II) pp. 275—316. The imprint is repeated at the foot of the last page.

Issued in brown cloth boards, uniform with the *Complete Edition of Modern Painters*; and lettered across the back: "Ruskin / Modern / Painters / Index &c / 1888." Two Thousand copies were printed, the price being Fourteen Shillings. There were also Four hundred and fifty Large (Whatman's hand-made) Paper copies, the price of these being One Guinea.

"The old index hitherto contained in the fifth volume of 'Modern Painters,' is omitted from the 'Complete Edition,' but embodied in the present index, though not always under quite the same headings."—*Extract from Prefatory Note.*

Mr. Allen on the "Complete Edition" of *Modern Painters*.

"This edition of 'Modern Painters' took over 600 reams of paper, of fine surface but tough texture, which weighed in all well over fifteen tons. The hand-made paper for the special copies was also made by Whatman expressly for this book, and is of a size and weight never before manufactured. The type, too, was a special fount cast expressly for this work, and indeed the printing has, I may say, been done throughout quite regardless of cost. This is even more the case with regard to the printing of the Plates. Mr. Robert Smith, to whom I entrusted the work, is an out-and-out good and honest workman. The Plates have all been looked to with loving care by myself and my son (Mr. Hugh Allen), both in retouching where necessary and also in superintendence of printing."—*Pall Mall Gazette*, February 1st, 1889. (Reprinted in *Studies in Ruskin*, by E. T. Cook, M.A., 1890, pp. 196—200.)

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[FRONDES AGRESTES: 1875.]

Fronde Agrestes. / Readings in 'Modern Painters.' / Chosen at her pleasure, / by the Author's friend, / the younger Lady of the Thwaite,* / Coniston. / "Spargit agrestes tibi silva frondes." / George Allen, / Sunnyside, Orpington, Kent. / 1875.

Collation:—Post octavo, pp. viii + 184, as follows; Half-title (with imprint: "Printed by Watson and Hazell, London

* Miss Susan Beever, to whom the letters in *Hortus Inclusus* were addressed.

[FRONDES AGRESTES—*Continued.*]

and Aylesbury," on reverse) pp. i—ii ; Title-page as above (with blank reverse), pp. iii—iv ; Preface (dated : " Herne Hill, 5th, December, 1874 ") pp. v—vii ; p. viii is blank ; * and Text pp. 1—184. The imprint, slightly varied, is repeated at the foot of the last page.

Issued (on April 28th, 1875) in a leather binding, the price being Three Shillings and Sixpence. Some copies of the *Fifth*, and subsequent, editions were issued in cloth boards, with a white-paper back label, which reads : " Ruskin. / Frondes Agrestes." The price of these was Three Shillings. A few copies of the Fifth edition were also put up in mottled-grey paper boards, with a white paper back label.

The following are the dates of publication of the ten editions of *Frondes Agrestes* already issued, together with the number of copies printed for each edition :—

EDITION.	DATE.	NUMBER.	EDITION.	DATE.	NUMBER.
First	. 1875	. 1000	Sixth	. 1883	. 2000
Second	. 1876	. 1000	Seventh	. 1884	. 3000
Third	. 1878	. 1000	Eighth	. 1886	. 3000
Fourth	. 1879	. 1000	Ninth	. 1889	. 2000
Fifth	. 1880	. 2000	Tenth	. 1890	. 2000

Text.

Thirty-four foot-notes were added by the Author ; these were reprinted in the appendices to each volume of the ' Complete Edition ' of *Modern Painters*, 1888. A table giving the references to the different passages reprinted in *Frondes Agrestes* will be found in the *Index to Modern Painters*, 1888, p. 272. No alteration has been made in the text of any of the editions.

* In some later issues this page was occupied by the following table of Contents :—

	PAGE
Preface	v
Section I. Principles of Art	i
II. Power and Office of Imagination	10
III. Illustrative : The Sky	35
IV. do. Streams and Sea	64
V. do. Mountains	74
VI. do. Stones	107
VII. do. Plants and Flowers	115
VIII. Education	140
IX. Moralities	151

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[IN MONTIBUS SANCTIS: 1884—1885.]

PART I.: 1884.

In Montibus Sanctis. / Studies of Mountain Form / and of its visible causes. / Collected and completed / out of / 'Modern Painters.' / By / John Ruskin, / Honorary Student of Christ Church, Honorary Fellow of Corpus Christi / College, and Slade Professor of Fine Art, Oxford. / Part I. / George Allen, / Sunnyside, Orpington, Kent. / 1884.

Collation:—Small Quarto, pp. vii + 40, as follows: Title-page (with imprint: "Printed by / Hazell, Watson, and Viney, Limited, / London and Aylesbury," in the centre of the reverse) pp. i—ii; Preface (dated "Brantwood, 16th September, 1884") pp. iii—vii; p. viii is blank; and Text pp. i—40.

Issued (on *October 1st*, 1884) in cream-coloured paper wrappers, with the title-page (enclosed in a plain ruled frame) reproduced upon the front; the words "Price Eighteenpence" being added below the rule. Three Thousand copies were printed.

Contents.

CHAPTER	PP.
I. Of the Distinctions of Form in Silica	1—25
<i>Read before the Mineralogical Society, July 24th, 1884.</i>	
Postscript to Chapter I.	26—40

PART II.: 1885.

The Title-page of Part II. varies as follows from that of Part I.:—
"Part II. / 1885. / George Allen, Sunnyside, / Orpington, / Kent."

Collation:—Small Quarto, pp. ii + 45, as follows: Title-page (with imprint as before) pp. i—ii; and Text pp. 41—85.

[IN MONTIBUS SANCTIS—*Continued.*]

Issued (on *February 8th*, 1885) in similar form to Part I., and at the same Price. Three Thousand copies were printed. Both *Parts* are still in the first edition.

No further *Parts* of this work have yet been issued.

Contents.

CHAPTER	PP.
II. The Dry Land	41—65
'Modern Painters,' Vol. IV., Chap. VII.	
Postscript to Chapter II.	66
III. Of the Materials of Mountains	67—81
'Modern Painters,' Part V., the beginning of Chap. VIII.	
Postscript to Chapter III.	82—85

Text.

A few notes were added by the Author; these, together with the Postscripts to Chaps. II. and III., were re-printed in the 'Complete Edition' of *Modern Painters*, 1888.

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[CÆLI ENARRANT: 1885.]

PART I.

Cœli Enarrant. / Studies of Cloud Form / and of its visible causes. / Collected and completed / out of / 'Modern Painters.' / By / John Ruskin, / Honorary Student of Christ Church, Honorary Fellow of Corpus Christi / College, and Slade Professor of Fine Art, Oxford. / Part I. / 1885. / George Allen, Sunnyside, / Orpington, / Kent.

Collation:—Small Quarto, pp. viii + 32, as follows; Half-title (with blank reverse) pp. i—ii; Title-page, as above (with imprint: "Printed by / Hazell, Watson, and Viney, Limited / London and Aylesbury," in the centre of the reverse), pp. iii—iv; Preface (signed "J. Ruskin," and

[CÆLI ENARRANT—*Continued.*]

dated : "Oxford, *November 8th*, 1884") pp. v—viii, and
Text pp. 1—32.

Issued in cream-coloured paper wrappers, with the title-page (enclosed in a plain ruled frame) reproduced upon the front ; the words "Price Eighteenpence" being added below the rule.

Published on *February 1st*, 1885, Three Thousand copies being printed. The book is still in its first edition.

No further *Parts* of this work have yet been issued.

Contents.

CHAPTER	PP.
I. The Firmament	1—16
'Modern Painters,' Vol. IV., Part V., Chap. VI.	
II. The Cloud-Balancings	17—32
'Modern Painters,' Vol. V., Part VII., Chap. I.	

Text.

A few notes were added by the Author ; these, together with part of the *Preface*, were re-printed in the 'Complete Edition' of *Modern Painters*, 1888.

NOTE.

In Montibus Sanctis and *Cæli Enarrant* were advertised as two of the three Divisions of projected Reprints from 'Modern Painters,' on the Origin of Form in Mountains, Clouds, and Trees. No *Parts* of the third division have been issued, nor has the title yet been determined upon. It was no doubt intended that its title, also, should be a passage from the Vulgate version of the Psalms, alluding to the trees, or "earth-veil." It was also proposed to issue in similar parts such of the Plates of *Modern Painters*, illustrating the above three divisions of the work, as were found to be still in a state to give fair impressions. This intention has, however, been abandoned, consequent upon the republication of *Modern Painters* in its complete form.

DIVISION C.

BIBLIOGRAPHY OF "THE STONES OF VENICE."

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[THE STONES OF VENICE: 1851—1853.]

VOL. I: 1851.

The / Stones of Venice. / Volume the First. / The Foundations. / By John Ruskin, / Author of "The Seven Lamps of Architecture," "Modern Painters," / etc. etc. / With Illustrations drawn by the Author. / London: / Smith, Elder, and Co., 65. Cornhill. / 1851.

Collation :—Imperial octavo, pp. xvi + 413, as follows: Half-title (with imprint "London: / Spottiswoodes and Shaw, / New-street-Square" at foot of the reverse) pp. i—ii; Title-page,* as above (with blank reverse), pp. iii—iv; Preface (dated "Denmark Hill, February, 1851") pp. v—xii; Contents pp. xiii—xv; List of Plates p. xvi; Text of Vol. I. pp. 1—347; p. 348 is blank; and Appendix pp. 349—413. The imprint is repeated on the reverse of the last page. There are head-lines throughout, each chapter being headed with its number and title; pp. 52—204 are also further headed "Construction," and pp. 205—338 "Decoration." Inserted at the end of the book are 2 pages containing an advertisement of *Examples of the Architecture of Venice* by Mr. Ruskin, and a list (pp. 16) of books published by Smith, Elder & Co.

* The title-page is enclosed in a plain ruled frame.

[STONES OF VENICE—*Continued.*]

Issued (on *March 3rd*, 1851) in dark brown cloth boards, lettered (ornamentally) in gilt across the back "The Stones / of Venice : / By John Ruskin. / The Foundations. / London / Smith, Elder, and Co." Both boards are decorated with an elaborately stamped frame, enclosing a design in gilt.* The back is ornamented by a representation of the Lion of St. Mark's in gilt at the top, and a design stamped in 'blind' at the foot. The top edges of the leaves were gilt. The Volume was published at the price of Two Guineas.

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II. The Virtues of Architecture	35— 45
III. The Six Divisions of Architecture	46— 50
IV. The Wall Base	51— 56
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VII. The Pier Base	69— 80
VIII. The Shaft	81—100
IX. The Capital	101—117
X. The Arch Line	118—126
XI. The Arch Masonry	127—138
XII. The Arch Load	139—142
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XIV. The Roof Cornice	150—160
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XVI. Form of Aperture	169—177
XVII. Filling of Aperture	178—188
XVIII. Protection of Aperture	189—193
XIX. Superimposition	194—204

* Fig. 1 in Plate XI of Vol. II.

[STONES OF VENICE—*Continued.*]

CHAPTER	PP.
XX. The Material of Ornament	205—229
XXI. Treatment of Ornament	230—251
XXII. The Angle	252—258
XXIII. The Edge and Fillet	259—267
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XXV. The Base	273—285
XXVI. The Wall Veil and Shaft	286—295
XXVII. The Cornice and Capital	296—322
XXVIII. The Archivolt and Aperture	323*—332
XXIX. The Roof	333*—338
XXX. The Vestibule	339*—347
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The Appendix consists of Twenty-five notes, as follows:—

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2. Power of the Doges	350
3. Serrar del Consiglio	350
4. S. Pietro di Castello	351
5. Papal Power in Venice	351—358
6. Renaissance Ornaments	358—359
7. Varieties of the Orders	359
8. The Northern Energy	360—367
9. Wooden Churches of the North	367—368
10. Church of Alexandria	368
11. Renaissance Landscape	368—370
12. Romanist Modern Art	370—374
13. Mr. Fergusson's System	374—379
14. Divisions of Humanity	379—383
15. Instinctive Judgments	383—386
16. Strength of Shafts	386
17. Answer to Mr. Garbett	386—394
18. Early English Capitals	394
19. Tombs near St. Anastasia	395
20. Shafts of the Ducal Palace	396—398
21. Ancient Representations of Water	398—408
22. Arabian Ornamentation	409
23. Varieties of Chamfer	409—410
24. Renaissance Bases	410—411
25. Romanist Decoration of Bases	411—413

* In the List of Contents these pages are incorrectly given as 322, 332 and 338 respectively.

[STONES OF VENICE—*Continued.*]*List of Plates to Vol. I.*

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I.	Wall-Veil Decoration (<i>in two figs.</i>)	13
	<i>Ca' Trevisan and Ca' Dario.</i>	
	<i>Drawn by J. Ruskin. Chromo-lithographed by T. S. Boys.*</i>	
	"On the opposite page I have given two of the ornaments of the palaces which so struck the French ambassador."—Vol. I, p. 13.	
II.	Plans of Piers (<i>in 16 figs.</i>)	97
	<i>Drawn by J. Ruskin. Engraved by R. P. Cuff.</i>	
	"The transition from the actual to the apparent cluster, in the Gothic, is a question of the most curious interest; I have thrown together the shaft sections in Plate II. to illustrate it."—Vol. I, p. 97.	
III.	Arch Masonry (<i>in 25 figs.</i>)	129
	<i>Drawn by J. Ruskin. Engraved by T. S. Boys.</i>	
IV.	Arch Masonry (<i>in 8 figs.</i>)	131
	<i>Drawn by J. Ruskin. Engraved by T. S. Boys.</i>	
	"1 and 2 are two cornices; 1 from St. Antonio, Padua; 2, from the Cathedral of Sens. . . 3 is a window from Carnarvon Castle. . . 4 is from a little belfry in a Swiss village above Vevay. . . 5, the simple two-pieced construction—San Fermo of Verona. . . 6, from the Eremitani, Padua. . . 7, from the Frari, Venice. . . a and b, Fig. 8, are the general types of the construction with three pieces, uncusped and cusped; c and d with five pieces, uncusped and cusped."—Vol. I, pp. 130—131.	
V.	Arch Masonry	136
	<i>Broletto of Como.</i>	
	<i>Drawn by J. Ruskin. Chromo-lithographed by T. S. Boys.*</i>	
VI.	Types of Towers (<i>in two figs.</i>)	201
	<i>British and Venetian.</i>	
	<i>Drawn by J. Ruskin. Engraved by T. Lupton.†</i>	
	"The old tower is that of St. Mark's at Venice . . . the one beside it is one of those of the lately built college at Edinburgh."—Vol. I, p. 201.	
VII.	Abstract Lines	216
	<i>Drawn by J. Ruskin. Etched by R. P. Cuff.</i>	
VIII.	Decoration by Disks	235
	<i>Palazzo dei Badoari Partecipazzi.</i>	
	<i>Drawn by J. Ruskin. Chromo-lithographed by T. S. Boys.*</i>	
IX.	Edge Decoration (<i>in 21 figs.</i>)	260
	<i>Drawn by J. Ruskin. Engraved by J. C. Armytage.</i>	
X.	Profiles of Bases (<i>in 28 figs.</i>)	275
	<i>Drawn by J. Ruskin. Engraved by R. P. Cuff.</i>	
XI.	Plans of Bases (<i>in 15 figs.</i>)	279
	<i>Drawn by J. Ruskin. Engraved by J. C. Armytage.</i>	

* These plates were chromo-lithographed by Mr. G. Rosenthal for the Fourth Edition, 1886.

† Plate VI was re-engraved by Mr. G. Allen for the Fourth Edition, 1886.

[STONES OF VENICE—Continued.]

PLATE	Facing page
XII. Decoration of Bases (<i>in 12 figs.</i>)	281
<i>Drawn by J. Ruskin. Engraved by T. Lupton.*</i>	
XIII. Wall-Veil Decoration (<i>in two figs.</i>)	287
<i>Renaissance and Romanesque.</i>	
<i>Drawn by J. Ruskin. Engraved by T. Lupton.*</i>	
"That on the right is Romanesque, from St. Pietro of Pistoja; that on the left, modern English, from the Arthur Club-house, St. James's Street."—Vol. I, p. 287.	
XIV. Spandril Decoration	290
<i>The Ducal Palace.</i>	
<i>Drawn by J. Ruskin. Engraved by J. C. Armytage.</i>	
XV. Cornice Profiles (<i>in 28 figs.</i>)	297
<i>Drawn by J. Ruskin. Engraved by R. P. Cuff.</i>	
XVI. Cornice Decoration (<i>in 6 figs.</i>)	302
<i>Drawn by J. Ruskin. Engraved by T. Lupton.*</i>	
XVII. Capitals (<i>in three figs.</i>)	313
<i>Concave Group.</i>	
<i>Drawn by J. Ruskin. Engraved by T. Lupton.*</i>	
"These two capitals are from the cloister of the duomo of Verona. The lowermost figure represents an exquisitely finished example of the same type, from St. Zeno of Verona."—Vol. I, p. 313.	
XVIII. Capitals (<i>in five figs.</i>)	318
<i>Convex Group.</i>	
<i>Drawn by J. Ruskin. Engraved by T. Lupton.*</i>	
"At the top are two Lombardic capitals; that on the left from Sta Sofia at Padua, that on the right from the cortile of St. Ambrogio at Milan. . . The two beneath are from the southern portico of St. Mark's. . . The lowest capital is from St. Mark's."—Vol. I, pp. 318 and 320.	
XIX. Archivolt Decoration	323
<i>At Verona.</i>	
<i>Drawn by J. Ruskin. Chromo-lithographed by T. S. Boys.†</i>	
"A Veronese arch, probably of the thirteenth century, and finished with extreme care."—Vol. I, p. 331.	
XX. Wall-Veil Decoration	358
<i>Ca' Trevisan.</i>	
<i>Drawn by J. Ruskin. Engraved by J. C. Armytage.</i>	
XXI. Wall-Veil Decoration	364
<i>San Michele, Lucca.</i>	
<i>Drawn by J. Ruskin. Engraved by J. C. Armytage.</i>	
"I made a drawing of another part of the church somewhat more delicately, and as I do not choose that my favourite church should suffer in honour by my coarse work, I have had this, as far as might be, facsimiled by line engraving. It represents the southern side of the lower arcade of the west front; and may convey some idea of the exquisite finish and grace of the whole."—Vol. I, p. 366.	

* Plates XII, XIII, XVI, XVII, and XVIII were re-engraved by Mr. G. Allen for the Fourth Edition, 1886.

† This Plate was chromo-lithographed by Mr. G. Rosenthal for the Fourth Edition.

[STONES OF VENICE—*Continued.*]

"*The Stones of Venice* had, from beginning to end, no other aim than to show that the Gothic architecture of Venice had arisen out of, and indicated in all its features, a state of pure national faith, and of domestic virtue; and that its Renaissance architecture had arisen out of, and in all its features indicated, a state of concealed national infidelity, and of domestic corruption."—*The Crown of Wild Olive*, § 65.

(292.)

[*Second Edition*: 1858.]

A Second edition of Vol. I. of *The Stones of Venice* was issued on September 1st, 1858. The words "Second Edition" were added to the title-page, above the publishers' imprint, and the date was changed to "1858."

Collation:—Imperial octavo, pp. xvi + 400, as follows: Half-title (with blank reverse) pp. i—ii; Title-page, Preface, Contents, and List of Plates, (as in the First edition) pp. iii—xvi. Owing to omissions from the Appendix, that part of the volume occupies pp. 349—400 only. The imprint, which appears at the foot of p. 400, reads: "London: Printed by Smith, Elder and Co., Little Green Arbour Court."

Issued in cloth boards, similar to those of the First edition, and at the same price.

Text.

Appendix 13 (Mr. Fergusson's System) was omitted from the Second and subsequent editions, although its title was still retained in the Table of Contents. Appendix 16 (Strength of Shafts) was transferred to the foot-note on p. 69. A portion of Appendix 17 (Answer to Mr. Garbett) was withdrawn, but part of the cancelled passages appear in the final note to this Appendix. Appendix 19 (Tombs near St. Anastasia) is entitled Tombs at St. Anastasia in the Second Edition.

NOTE.—There were only two editions of this volume published separately. For later issues see *post*, under *Autograph Edition*, and *Fourth Edition*. See also the *Travellers' Edition*, in which a portion of this volume was reprinted.

[STONES OF VENICE—*Continued.*]

(293.)

[THE STONES OF VENICE, VOL. II: 1853.]

The / Stones of Venice. / Volume the Second. / The Sea-Stories. / By John Ruskin, / Author of "The Seven Lamps of Architecture," "Modern Painters," / etc. etc. / With Illustrations drawn by the Author. / London: / Smith, Elder, and Co., 65. Cornhill. / 1853.

Collation:—Imperial octavo, pp. vii + 394, as follows: Title-page,* as above (with imprint "London: / Spottiswoodes and Shaw, / New-street-Square" at the foot of the reverse), pp. i—ii; Advertisement (with blank reverse) pp. iii—iv; Contents pp. v—vi; List of Plates p. vii; p. viii is blank; Text pp. 1—374; and Appendix pp. 375—394. The imprint is repeated at the foot of the last page. The headline on the left-hand pages is "First Period" and "Second Period," and on the right-hand pages the number and title of the chapter. A leaf containing an advertisement of Mr. Ruskin's "Examples of the Architecture of Venice" is inserted at the end.

Issued (on *July 28th*, 1853) in cloth boards similar to those of Vol. I, and lettered across the back:—"The Stones / of Venice: / By John Ruskin. / Volume II. / The Sea-Stories. / London / Smith, Elder, and Co." The published price was Two Guineas.

A few copies of Vol. II. were issued in two parts, the first part including pp. 1—150, and the second pp. 151—394. They were made up in cloth boards, similar to those described above, but lettered "The / Sea Stories / I [II]." The central design appeared upon the front cover only.

* The Title-page is enclosed in a single ruled frame, with the following sentence below:—"The Author of this Work reserves the right of authorizing a Translation of it."]

[STONES OF VENICE—*Continued.*]*Contents of Vol. II.*

First, or Byzantine, Period.

CHAPTER	PP.
I. The Throne	I—10
II. Torcello	11—26
III. Murano	27—55
IV. St. Mark's	56—117
V. Byzantine Palaces	118—150

Second, or Gothic, Period.

VI. The Nature of Gothic	151—231
This chapter was afterwards issued in pamphlet form, entitled: <i>On the Nature of Gothic Architecture, &c.</i> , 1854; small 8vo, pp. 48. [See <i>post</i> , Nos. 306—307.]	
VII. Gothic Palaces	232—280
VIII. The Ducal Palace	281—374
Appendix	375—394

The Appendix consists of Twelve notes, as follows:—

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1. The Gondolier's Cry	375—377
2. Our Lady of Salvation	377—378
3. Tides of Venice, and Measures at Torcello	378—379
4. Date of the Duomo of Torcello	379
5. Modern Pulpits	380—381
6. Apse of Murano	381
7. Early Venetian Dress	382
8. Inscriptions at Murano	382—383
9. Shafts of St. Mark	383—386
10. Proper Sense of the Word Idolatry	386—388
11. Situations of Byzantine Palaces	388—391
12. Modern Painting on Glass	391—394

List of Plates to Vol. II.

PLATE	Facing page
I. Plans of Torcello and Murano (<i>in six figs.</i>)	14
<i>Drawn by J. Ruskin. Engraved by R. P. Cuff.</i>	
II. The Acanthus of Torcello (<i>in five figs.</i>)	15
<i>Drawn by J. Ruskin. Engraved by J. H. Le Keux.</i>	
III. Inlaid Bands of Murano	40
<i>Drawn by J. Ruskin. Engraved by R. E. Cuff.*</i>	

Plate III is coloured; part of the colour was done by hand, and part put on by means of lithographic stones.

* Should be "R. P. Cuff." This misprint occurs in every edition.

[STONES OF VENICE—*Continued.*]

PLATE	Facing page
IV. Sculptures of Murano (<i>in five figs.</i>)	42
<i>Drawn by J. Ruskin. Engraved by R. E. Cuff.*</i>	
V. Archivolt in the Duomo of Murano	45
<i>Drawn by J. Ruskin. Engraved by J. C. Armytage.</i>	
Plate V. is coloured; part of the colour was done by hand, and part put on by means of lithographic stones. The Plate is lettered in the right-hand corner: "In colours by W. Dickes and Co. Licensees."	
VI. The Vine. Free and in Service	95
<i>Drawn by J. Ruskin. Engraved by J. C. Armytage.</i>	
"The fragment of one of its [St. Mark's] archivolts, given at the bottom of the opposite Plate, is not to illustrate the thing itself, but to illustrate the impossibility of illustration."—Vol. II, p. 95.	
VII. Byzantine Capitals. Convex Group (<i>in 12 figs.</i>)	131
<i>Drawn by J. Ruskin. Engraved by J. H. Le Keux.</i>	
VIII. Byzantine Capitals. Concave Group (<i>in 15 figs.</i>)	132
<i>Drawn by J. Ruskin. Engraved by J. H. Le Keux.</i>	
IX. Lily Capital of St. Mark's	136
<i>Drawn by J. Ruskin. Engraved by J. H. Le Keux.</i>	
X. The Four Venetian Flower-Orders	137
<i>Drawn by J. Ruskin. Engraved by R. P. Cuff.</i>	
XI. Byzantine Sculpture (<i>in six figs.</i>)	138
<i>Drawn by J. Ruskin. Engraved by J. H. Le Keux.</i>	
XII. Linear and Surface Gothic (<i>in six figs.</i>)	224
<i>Drawn by J. Ruskin. Engraved by R. P. Cuff.</i>	
"Fig. 1 is part of a fringe round one of the later windows in Rouen Cathedral. . . Fig. 2 represents half of an eight-foiled aperture from Salisbury. . . Fig. 3 being the moulding which borders the gable at Abbeville, and 4 that in the same position at Verona. . . Figs. 5 and 6 are respectively those seen at the flanks of the two uppermost examples of gabled Gothic in Fig. X, p. 214 (<i>a</i> , from a tomb at Verona, 1328 [Fig. 6]; <i>b</i> , one of the lateral porches at Abbeville [Fig. 5])."—Vol. II, pp. 224—226.	
XIII. Balconies (<i>in seven figs.</i>)	247
<i>Drawn by J. Ruskin. Engraved by R. P. Cuff.</i>	
XIV. The Orders of Venetian Arches (<i>in 37 figs.</i>)	249
<i>Drawn by J. Ruskin. Engraved by R. P. Cuff.</i>	
XV. Windows of the Second Order	254
<i>Casa Falier.</i>	
<i>Drawn by J. Ruskin. Engraved by J. C. Armytage.</i>	

"Looking back, on the other side of this canal, he will see the windows represented in Plate XV., which, with the arcade of pointed arches beneath them, are the remains of the palace once belonging to the unhappy doge, Marino Faliero."—Vol. II, p. 254.

* Should be "R. P. Cuff." This misprint occurs in every edition.

[STONES OF VENICE—*Continued.*]

- PLATE *Facing page*
 XVI. Windows of the Fourth Order 257
Drawn by J. Ruskin. Engraved by J. C. Armytage.
 "The Plate opposite represents one of the purest groups, of these fourth order windows, at the close of the thirteenth century, from a house on the Grand Canal, nearly opposite the Church of the Scalzi."—Vol. II, p. 257.
- XVII. Windows of the Early Gothic Palaces (*in ten figs.*) . . . 259
Drawn by J. Ruskin. Engraved by R. P. Cuff.
 "Figs. 1 and 2 are from a narrow alley in Venice. . . Fig. 3 from a small but very noble house in the Merceria. . . Fig. 4, the arch from St. Fermo. . . Fig. 5 from a very ancient house in the Corte del Forno at Santa Marina. . . Fig. 6 from the Campo Santa Maria Mater Domini, Venice. . . Fig. 7 from an isolated palace at Murano. . . Fig. 8 from a palace once belonging to the Erizzo family, near the Arsenal. . . Fig. 9 from a small palace on the Grand Canal, nearly opposite the Casa Foscari. . . Fig. 10, the great arcade of the Ducal Palace."—Vol. II, pp. 260—265.
- XVIII. Windows of the Fifth Order (*two engravings*) . . . 266
*Engraved by J. C. Armytage from two daguerreotypes.**
 "The upper example is a beautiful group from a small house in the Campiello della Strophe, close to the Church of San Giacomo de Lorio. The lower example is from the second story of a palace belonging to the Priuli family, near San Lorenzo."—Vol. II, p. 266.
- XIX. Leafage of the Vine Angle 308
Drawn by J. Ruskin. Engraved by J. C. Armytage.
- XX. Leafage of the Venetian Capitals (*in 14 figs.*) . . . 368
Drawn by J. Ruskin. Engraved by J. H. Le Keux.

Separate Engraving on Wood.

- FIGURES *Facing page*
 XXXVI and XXXVII 282
 "Fig. XXXVI is a rude ground plan of the buildings round St. Mark's Place. . . We must now proceed to obtain some rough idea of the appearance and distribution of the palace itself. Fig XXXVII roughly represents such a view."—Vol. II, pp. 282—283.

(294.)

[*Second Edition: 1867.*]

A Second edition of Vol. II. of *The Stones of Venice* was issued on March 20th, 1867. The date was altered, and the words "Second Edition" were added to the title-page, above the publishers' imprint.†

* Although Mr. Ruskin states, in a note on p. 266, that this plate was not from a drawing of his but was engraved by Mr. Armytage from two daguerreotypes, yet the drawings of the windows done by Mr. Ruskin for the engraver are in existence; the upper one being in the possession of Mr. J. P. Smart, junr., and the lower one belonging to Mr. William Ward. The presumption is that Mr. Armytage found a difficulty in engraving owing to the reflections on the daguerreotypes, and asked Mr. Ruskin for drawings from which to do the work.

† There is also a slight variation in the title-page, Mr. Ruskin being described as "Author of 'Modern Painters,' 'The Seven Lamps of Architecture,' / etc. etc.," the order of these works being reversed.

[STONES OF VENICE—*Continued.*]

The Collation agrees with that of the First edition, but the imprint was changed, and reads : " London / Printed by Spottiswoode and Co. / New Street Square." The style of binding, and price of publication, remained the same.

Text.

The text of this edition remained unchanged ; but in the *Travellers' Edition* one or two passages in Chap. IV, Sec. 8, were altered.

NOTE.—There were only two editions of this volume published separately. For later issues see *post*, under *Autograph Edition*, and *Fourth Edition*. See also the *Travellers' Edition*, in which portions of this volume were reprinted.

(295.)

[THE STONES OF VENICE, VOL. III : 1853.]

The / Stones of Venice. / Volume the Third. / The Fall. / By John Ruskin, / Author of "The Seven Lamps of Architecture," "Modern Painters," / etc. etc. / With Illustrations drawn by the Author. / London : / Smith, Elder, and Co., 65. Cornhill. / 1853.

Collation:—Imperial octavo, pp. iv + 362, as follows:—Title-page,* as above (with imprint "London : / Spottiswoodes and Shaw, / New-street-Square" at the foot of the reverse), pp. i—ii ; Contents p. iii ; List of Plates p. iv ; Text pp. 1—197 ; p. 198 is blank ; Appendix pp. 199—249 ; p. 250 is blank ; Fly-title to Indices pp. 251—252 ; and Indices pp. 253—362. The imprint is repeated at the foot of the last page. There are head-lines as in the previous Volume, but in addition pp. 35—58 are headed "I. Pride of

* The Title-page is enclosed in a single ruled frame, with the following sentence below :—" [The Author of this Work reserves the right of authorizing a Translation of it.] "

[STONES OF VENICE—*Continued.*]

Science," pp. 59—94 "II. Pride of State," pp. 95—99
 "III. Pride of System," and pp. 100—111 "IV. In-
 fidelity." On the reverse of a leaf inserted at the end is
 a list of books published by Smith, Elder, & Co.

Issued (on *October 2nd*, 1853) in boards similar to those of the
 previous Volume, and lettered across the back:—"The Stones /
 of Venice: / By John Ruskin. / Volume III. / The Fall." The
 Volume was published at One Guinea and a Half.

A few copies of Vol. III. were issued in two parts, the first part containing
 pp. 1—197, and the second pp. 199—362. They were put up in cloth boards,
 similar to those described above, but lettered "The Fall / I [II]." The
 central design appeared upon the front cover only.

Contents of Vol. III.

Third, or Renaissance, Period.	
CHAPTER	PP.
I. Early Renaissance	1—31
II. Roman Renaissance	32—111
III. Grotesque Renaissance	112—165
IV. Conclusion	166—197
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Indices—Explanatory Note	253—256
Personal Index	257—262
Local Index	263—266
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The Appendix is composed of the following notes:—

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1. Architect of the Ducal Palace	199—204
2. Theology of Spenser	204—207
3. Austrian Government in Italy	207—209
4. Date of the Palaces of the Byzantine Renaissance	209—210
5. Renaissance Side of Ducal Palace	210—211
6. Character of the Doge Michele Morosini	211—212
7. Modern Education	212—218
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9. Character of the Venetian Aristocracy	219—220
10. Final Appendix	221—249

[STONES OF VENICE—*Continued.*]*List of Plates to Vol. III.*

PLATE	Facing page
I. Temperance and Intemperance in Curvature (<i>in four figs.</i>)	6
<i>Drawn by J. Ruskin. Engraved by J. H. Le Keux.</i>	
"Fig. 1 is a piece of ornamentation from a Norman-French manuscript of the thirteenth century, and Fig. 2 from an Italian one of the fifteenth. . . Fig. 3, a crocket from the fine Veronese Gothic. . . Fig. 4, from the later Gothic of St. Mark's."—Vol. III, pp. 6 and 10.	
II. Gothic Capitals (<i>in 15 figs.</i>)	8
<i>Drawn by J. Ruskin. Engraved by R. P. Cuff.</i>	
III. Noble and Ignoble Grotesque (<i>in two figs.</i>)	125
<i>Drawn by J. Ruskin. Engraved by Thos. Lupton.</i>	
IV. Mosaics of Olive Tree and Flowers (<i>in six figs.</i>)	179
<i>Drawn by J. Ruskin. Engraved by J. C. Armytage.</i>	
"The uppermost figure on the left is a tolerably faithful representation of the general effect of one of these decorative olive-trees; the figure on the right is the head of the tree alone, showing the leaf clusters, berries and <i>interlacing</i> of the boughs as they leave the stem. . . The white branching figures upon the serpentine band below are two of the clusters of flowers which form the foreground of a mosaic in the atrium. . . The three circles below are examples of still more severely conventional forms."—Vol. III, pp. 179—180.	
V. Byzantine Bases (<i>in 26 figs.</i>)	221
<i>Drawn by J. Ruskin. Engraved by R. P. Cuff.</i>	
VI. Byzantine Jambs (<i>in 18 figs.</i>)	225
<i>Drawn by J. Ruskin. Engraved by R. P. Cuff.</i>	
VII. Gothic Jambs (<i>in 20 figs.</i>)	226
<i>Drawn by J. Ruskin. Engraved by R. P. Cuff.</i>	
VIII. Byzantine Archivolts (<i>in 14 figs.</i>)	237
<i>Drawn by J. Ruskin. Engraved by R. P. Cuff.</i>	
IX. Gothic Archivolts (<i>in 40 figs.</i>)	239
<i>Drawn by J. Ruskin. Engraved by R. P. Cuff.</i>	
X. Cornices and Abaci (<i>in 58 figs.</i>)	241
<i>Drawn by J. Ruskin. Engraved by R. P. Cuff.</i>	
XI. Tracery Bars (<i>in 26 figs.</i>)	245
<i>Drawn by J. Ruskin. Engraved by R. P. Cuff.</i>	
XII. Capitals of Fondaco de' Turchi (<i>in three figs.</i>)	299
<i>Drawn by J. Ruskin. Engraved by J. H. Le Keux.</i>	

NOTE.—In addition to the foregoing series of Plates, a considerable number of Wood-cuts are included in the text of *The Stones of Venice*.

[STONES OF VENICE—*Continued.*]

(296.)

[*Second Edition*: 1867.]

The Second edition of Vol. III. of *The Stones of Venice* was issued on *April 1st*, 1867. The words "Second Edition" were added to the title-page above the publishers' imprint, and the date changed to 1867.* The Collation agrees with that of the First edition; but the imprint was altered, and reads: "London / Printed by Spottiswoode and Co. New Street Square." The Volume was published at the same price as its predecessor, and in similar binding.

Text.

The only alteration in the text worth noting is in the *Travellers' Edition*. The sentence in Chap. II, Sec. 101, p. 107 of the First edition, commencing "And indeed this double creed", was altered to "And truly this double creed"; a guest staying with Mr. Ruskin at the time he was correcting the sheets for the *Travellers' Edition*, having pointed out the jingle of *indeed* and *creed*.

NOTE.—There were only two editions of this volume published separately. For later issues see *post*, under *Autograph Edition*, and *Fourth Edition*. See also the *Travellers' Edition*, in which portions of this volume were reprinted.

(297.)

[*Autograph Edition*: 1873—1874.]

The Third Edition of the three Volumes of *The Stones of Venice*, being the first in which they were published together, was dated 1874. Although styled "A New Edition" upon the title-page, it is generally known as the *Autograph Edition*, from the fact of the new Preface being signed (in each copy) by the Author. The text follows that of the Second edition. Some copies, purporting to be of this edition, are dated "1873"; but these are evidently 'remainders' of the Second edition, with new title-pages.† The title-pages read as follows:—

* The note to No. 294 refers also to the Second edition of Vol. III.

† The Collation of Vol. I of the 1873 issue follows that of the 1874, with the exception of the imprint, which reads as in the Second edition. The Collations of Vols. II and III vary from the 1874 issue, as follows:—A Half-title was added to each; the reverse of the title-page was left blank; and the imprints (at the end of the volumes) agree with those of the Second edition.

[STONES OF VENICE—*Continued.*]

The / Stones of Venice. / Volume the First [Second *and* Third]. / The Foundations [The Sea-Stories *and* The Fall]. / By John Ruskin, LL.D. / Author of "Modern Painters," / etc. etc. / With Illustrations drawn by the Author. / A New Edition. / London: / Smith, Elder and Co., 15 Waterloo Place. / 1874. / [The Author reserves the right of translation.]*

Vol. I.

Collation:—Imperial octavo, pp. xxii + 400, as follows: Half-title (with blank reverse) pp. i—ii; Title-page (with blank reverse) pp. iii—iv; Preface to New Edition (signed in autograph "John Ruskin") pp. v—ix, p. x is blank; Preface to First Edition pp. xi—xviii; Contents pp. xix—xxi; List of Plates p. xxii; and Text, as in Second Edition, pp. 1—400. The imprint, which is placed at the foot of p. 400, reads: "London: Printed by / Spottiswoode and Co. New Street Square / and Parliament St."

Vol. II.

Collation:—Imperial octavo, pp. vii + 394, as follows: Title-page (with imprint on the reverse: "Printed by Ballantyne and Company / Edinburgh and London") pp. i—ii; Advertisement (with blank reverse) pp. iii—iv; Contents pp. v—vi; List of Plates p. vii; and Text, as in the Second Edition, pp. 1—394. The imprint is repeated at the foot of the last page.

Vol. III.

Collation:—Imperial octavo, pp. iv + 362, as follows: Title-page (with imprint "Printed by Ballantyne and Company /

* This last line is below the ruled frame which encloses the title.

[STONES OF VENICE—*Continued.*]

Edinburgh and London" on the reverse) pp. i—ii; Contents p. iii; List of Plates p. iv; and Text &c., as in the Second Edition, pp. 1—362. The imprint is repeated at the foot of the last page.

Issued (on *October 14th*, 1873) in cloth boards, similar to those of the previous editions. Fifteen hundred copies were printed, the price being Five Guineas and a Half the three Vols.

"The state of the old plates, which the death of my very dear friend Thomas Lupton prevents me from retouching, compels me, in justice to the purchasers, to limit the present edition to 1,500 copies, of which I sign each with my own hand, certifying it as containing the best states of the old plates now procurable."—*Preface to the Third Edition*, p. ix.

"I republish this book, therefore, merely for the little pleasure which I hope it may give to the readers, few and uninfluential, who still read books through, and wish to understand them: for whom it may be well that I state the main contents of the three volumes. The first contains an analysis of the best structure of stone and brick building, on a simple and natural scale. I meant it to be the groundwork of all my subsequent architectural teaching. . . . The second and third volumes show how the rise and fall of the Venetian builder's art depended on the moral or immoral temper of the State. It is the main purpose of the book to do this; but in the course of the demonstration it does two other pieces of work besides. It examines the relation of the life of the workman to his work in mediæval times, and its necessary relation to it at all times; and it traces the formation of Venetian Gothic from the earliest Romanesque types until it perished in the revival, so called, of classical principles in the 16th century."—*Preface to the Third Edition*, pp. vii—viii.

NOTE.—The condition of the Illustrations to the *Autograph Edition* is less satisfactory than that of any other edition of the book, the plates being much worn.

(298.)

[*Fourth Edition*: 1886.]

The / Stones of Venice. / Volume the First [Second and Third]. / The Foundations [The Sea-Stories and The Fall]. / By / John Ruskin, LL.D., / Honorary Student of Christ Church, / and Honorary Fellow of Corpus Christi College, Oxford. / With Illustrations drawn by the Author.

[STONES OF VENICE—*Continued.*]

Fourth Edition. / George Allen, / Sunnyside, Orpington, Kent. / 1886. / *The Author reserves the Right of Translation.**

Vol. I.

Collation :—Imperial octavo, pp. xvi + 403, as follows : Half-title, Title-page, Preface, Contents, and List of Plates pp. i—xvi (as in the First Edition) ; Text of Vol. I. pp. 1—347 ; p. 348 is blank ; and Appendix pp. 349—403. The imprint, “Printed by / Hazell, Watson, and Viney, Ltd., / London and Aylesbury,” appears in the centre of the reverse of the title-page of each volume ; and is repeated, slightly varied, at the foot of the last page of each volume.

Vol. II.

Collation :—Imperial octavo, pp. xv + 397, as follows : Half-title pp. i—ii ; Title-page pp. iii—iv ; Preface to the Third Edition (1874) pp. v—ix ; p. x is blank ; Advertisement p. xi ; p. xii is blank ; Contents pp. xiii—xiv ; List of Plates p. xv ; p. xvi is blank ; Text of Vol. II. pp. 1—374 ; and Appendix pp. 375—397.

Vol. III.

Collation :—Imperial octavo, pp. vi + 352, as follows : Half-title pp. i—ii ; Title-page pp. iii—iv ; Contents p. v ; List of Plates p. vi ; Text of Vol. III. pp. 1—197 ; p. 198 is blank ; Chap. V.—Castel-Franco (added from the *Travelers' Edition*) pp. 199—212 ; Appendix pp. 213—268 ; Fly-title to Venetian Index (with blank reverse) pp. 269—270 ; and Venetian Index pp. 271—352.

* This last line is below the ruled frame which encloses the title.

[STONES OF VENICE—*Continued.*]

Issued (on *July 8th*, 1886) in brown cloth boards, lettered across the back : "Ruskin. / The / Stones of / Venice. / Vol. I. [II. and III.] / The / Foundations. [The / Sea-Stories and The / Fall.] / 1886." Two Thousand copies were printed. This edition was published at the price of Four Guineas for the three volumes. Two Hundred and Twenty special copies were printed on Dutch hand-made paper, with the Plates on India paper. These were put up in green cloth boards, and were published at Eight Guineas.

NOTE.—For the convenience of such purchasers as desired it, the new Index (see *post*, No. 299) was bound up with Vol. III.

Text.

The text of the Fourth Edition is that of the Second, with the additions first published in the small *Travellers' Edition*. These additions are as follows :—Vol. I., Appendix 26, pp. 401—403 ; Vol. II., Appendix 13, pp. 394—397 ; Vol. III., Appendix 11, pp. 263—268 ; Chapter V.—Castel-Franco, pp. 199—212 ; and additions to the Venetian Index. The other Indices which occupied pp. 253—282 of the First edition were omitted, and a new Index prepared, which was published separately (see *post*, No. 299).

Illustrations.

For the Fourth Edition, Plates VI., XII., XIII., XVI., XVII., and XVIII. of Vol. I., originally engraved by Thos. Lupton, but which had been dulled by overwear and overworking, were newly mezzotinted by Mr. George Allen.

In some copies the separate engraving on wood (Figs. XXXVI and XXXVII) was omitted from Vol. II. by mistake, but was supplied upon application.

The 'Bridge of Sighs' in Fig. XXXVII was altered by Mr. Ruskin's directions. If it be compared with the first edition, it will be found that the top ornament is different. It was originally altered for the *Travellers' edition*.

In the Fourth edition the Plates to Vol. III. face the following pages :—

Plate I. faces page	6	Plate VII. faces page	240
II. " "	8	VIII. " "	251
III. " "	125	IX. " "	253
IV. " "	179	X. " "	255
V. " "	235	XI. " "	259
VI. " "	239	XII. " "	290

NOTE.

In *December*, 1876, the three volumes of *The Stones of Venice* were advertised as Vols. X, XI, and XII of the "Collected Works Series," without Plates. But this advertisement was subsequently withdrawn, and the intention appears to have been abandoned.

[STONES OF VENICE—*Continued.*]

(299.)

[INDEX TO THE STONES OF VENICE : 1886.]

(By A. D. O. Wedderburn.)

Index / Ruskin. / Stones of Venice. / General Index. / 1886.

Collation :—Imperial octavo, pp. iv + 135, consisting of: Title-page (with blank reverse) pp. i—ii; Fly-title (with note on the reverse) pp. iii—iv; and Text of Index pp. 1—135. The imprint which is placed on the reverse of p. 135 reads : “Printed by / Hazell, Watson, and Viney, Ld. / London and Aylesbury.”

Issued in cream-coloured paper boards, with the title-page (enclosed in a plain ruled frame) reproduced upon the front. The published price was Five Shillings. Two Thousand copies were printed. There were also Two Hundred and Twenty copies printed on Dutch hand-made paper. These were published at Ten Shillings.

(300.)

[*Travellers' Edition* : 1879—1881.]*Vol. I. : 1879.*

The Stones of Venice : / Introductory Chapters and Local Indices / (printed separately) / for the Use of Travellers / while staying in / Venice and Verona. / By / John Ruskin, LL.D., / Honorary Student of Christ Church, / and Slade Professor of Fine Art, Oxford. / Volume I. / George Allen, / Sunnyside, Orpington, Kent. / 1879.

Collation :—Small post octavo, pp. vi + 299, as follows : Title-page (with imprint : “Hazell, Watson, and Viney, Printers, London and Aylesbury,” at foot of the reverse) pp. i—ii ;

[STONES OF VENICE—*Continued.*]

Contents (with blank reverse) pp. iii—iv; Preface (dated "Brantwood, 3rd May, 1879") pp. v—vi; * and Text of Vol. I. pp. 1—299. The imprint is repeated at the foot of p. 299. There are head-lines throughout, those on the left-hand pages being "The Stones of Venice," whilst the right-hand pages are headed with the titles of the respective Chapters. Following the reverse of p. 299 is a leaf containing a Note, which occupies both pages; these are unnumbered in this edition, but are enumerated pp. 301—302 in later issues.

Issued (on *July 1st*, 1879) in paper boards, with white paper back-label, which reads: "Ruskin / Stones of / Venice / Vol. I." The published price was Five Shillings. One Thousand copies were printed.

Contents of Vol. I.

CHAPTER	PP.
I. The Quarry	1— 56
<i>Chapter I. of Vol. I.</i>	
II. The Throne	57— 72
<i>Chapter I. of Vol. II.</i>	
III. Torcello	73— 91
<i>Chapter II. of Vol. II. (omitting §§ 4—8).</i>	
IV. St. Mark's	92—181
<i>Chapter IV. of Vol. II. (omitting part of § 2, §§ 3—7, and part of § 8).</i>	
V. The Ducal Palace	182—299
<i>Chapter VIII. of Vol. II. (omitting §§ 44—64).</i>	

Text.

Several foot-notes were added by the Author; those to Chapter I were reprinted in the Fourth edition of *The Stones of Venice*, 1886, as Appendix 26 of Vol. I, pp. 401—403; and those to Chapters II—V, and the Final Note, as Appendix 13 of Vol. II, pp. 394—397.

* These pages are incorrectly numbered iii—iv.

[STONES OF VENICE—*Continued.*]*Illustrations.*

The only illustrations which are given in this volume are three of the original woodcuts (*Figs.* 26—28, of Vol. II.). *Figs.* I. and II. are printed one on each side of a leaf, inserted between pp. 184 and 185; *Fig.* III. is included in the text.

Vol. II. : 1881.

The title-page of Vol. II follows that of Vol. I, with the alteration of number and date, as above.

Collation :—Small post octavo, pp. vii + 360, as follows : Half-title (with blank reverse) pp. i—ii ; Title-page (with imprint on reverse) pp. iii—iv ; Contents (with blank reverse) pp. v—vi ; Publisher's Note p. vii ; p. viii is blank ; Text pp. 1—183 ; p. 184 is blank ; Fly-title to Appendices (with blank reverse) pp. 185—186 ; and Appendices pp. 187—360. The imprint is repeated at the foot of the last page.

Issued (on *November 22nd*, 1881) in paper boards, with white paper back-label, which reads: "Ruskin / Stones of / Venice / Vol. II." The published price was Five Shillings. Three Thousand copies were printed.

Contents of Vol. II.

CHAPTER	PP.
I. Early Renaissance	I— 39
<i>Chapter I. of Vol. III.</i>	
II. The Spite of the Proud	40— 72
<i>Chapter II. of Vol. III. §§ 1—11, 23—40, and 45 ("more or less abstracted and recast; but the text nowhere altered.")</i>	
III. The Street of the Tombs	73—118
<i>Chapter II. of Vol. III. §§ 46—85.</i>	
IV. "Infidelitas"	119—139
<i>Chapter II. of Vol. III §§ 92—103.</i>	
V. Mene	140—163
<i>Chapter III. of Vol. III. §§ 1—22, 39, and 76.</i>	

[STONES OF VENICE—*Continued.*]

CHAPTER	PP.
VI. Castel-Franco	164—183
<i>Written for this edition, but ending with extracts from "St. Mark's Rest,"</i> <i>"Fors Clavigera," and "Modern Painters."</i>	
APPENDIX I.—Grotesque Renaissance	187—208
<i>Chapter III. of Vol. III. §§ 52—67.</i>	
APPENDIX II.—Venetian Index	209—360
<i>Reprinted (with additions dated 1877) from the Venetian Index in Vol. III.</i> <i>There are a few omissions and alterations.</i>	

Text.

Several foot-notes were added by the Author; these were reprinted in the Fourth edition of *The Stones of Venice*, 1886, as Appendix II of Vol. III, pp. 263—268. The additions to the Venetian Index were also included in that edition. The new Chapter (*Castel-Franco*) was also reprinted in the Fourth edition of the Complete Work, as Chapter V. of Vol. III., pp. 199—212. There are no illustrations in Vol. II. of the *Travellers' Edition*.

(301.)

(Second Edition: 1881—1885.)

The Second edition of Vol. I of the *Travellers' Edition* was issued in *March*, 1881, the date and number of the edition being altered upon the title-page. The Author's titles read as follows: "Honorary Student of Christ Church and Honorary Fellow of / Corpus Christi College, Oxford." The pages of the Preface are numbered v—vi. Two Thousand copies were printed. The covers were altered from boards to cloth in the latter part of 1882.

The Second edition of Vol. II was published in *March*, 1885; Three Thousand copies being printed. Issued in cloth boards. The price remained Five Shillings each Volume.

(302.)

(Third Edition: 1884—1888.)

The Third edition of Vol. I was dated 1884. Three Thousand copies were printed.

The Third edition of Vol. II was issued in *December*, 1888, the date and number of the edition being altered upon the title-page. The Author's titles read as follows: "Honorary Student of Christ Church

[STONES OF VENICE—*Continued.*]

and / Honorary Fellow of Corpus Christi College, Oxford." The Collation is pp. v + 360; the "Publisher's Note" being omitted. Thirteen Hundred copies were printed. The price was unchanged.

(303.)

(Fourth Edition : 1888—1890.)

Of the Fourth edition of Vol. I of the *Travellers' Edition of The Stones of Venice* there were two issues, one in *January*, 1888, and the other in *July*, 1890. The title-page of the former is a reprint of that of the Second edition, with the date and number of edition altered; while the publishers' imprint on the latter reads: "George Allen, / Sunnyside, Orpington, / and / 8, Bell Yard, Temple Bar, London." In other respects the two issues agree with each other. A Half-title was added, making the Collation pp. vii + 302, as follows: Half-title pp. i—ii; Title-page pp. iii—iv; Preface pp. v—vi; Contents p. vii; p. viii is blank; Text pp. 1—299; p. 300 is blank; and Note pp. 301—302. Two Thousand copies of the 1888 issue were printed, and Two Thousand One Hundred of those published in 1890.

The Fourth edition of Vol. II. was issued in *July*, 1890. Its Title-page follows that of the 1890 edition of Vol. I. The Collation agrees with that of its own predecessor. Two Thousand copies were printed. The price of publication was unaltered.

NOTE.

The text of the *Travellers' Edition of The Stones of Venice* has remained unchanged throughout every edition of the book.

(304.)

[EXAMPLES OF THE ARCHITECTURE OF VENICE: 1851.]

Examples / of the / Architecture of Venice, / selected, and
drawn to measurement / from the edifices. / By John
Ruskin, / Author of the "Stones of Venice," "Seven Lamps
of Architecture," "Modern Painters," etc. / London:
Published by Smith, Elder, and Co., 65, Cornhill; / and

[ARCHITECTURE OF VENICE—*Continued.*]

Paul and Dominic Colnaghi & Co., Pall Mall East. /
MDCCCLI.

Collation :—Atlas folio, pp. ii + 6, consisting of Preface pp. i—ii ;
and Text pp. 1—6. There is no title-page ; the title, given
above, appearing upon the front wrapper.

Issued in three *Parts*, the First on *May 12th*, 1851, the Second
on *November 1st*, 1851, and the Third on *November 17th*, 1851.
The *Parts* were put up in paper wrappers, with the above title
(printed in ornamental and coloured letters) on the front, enclosed
in an ornamental frame. The following imprint was placed at
foot below the frame : “ Henry Vizetelly, Printer and Engraver.
Gough Square, Fleet Street, London.” The Contents of each
Part were printed on p. 4 of its wrapper. The Work was published
at the price of One Guinea each Part. Fifty India Proofs were
issued at Two Guineas each Part.

Part	I.	contained	pp. i—ii ;	1—2 ;	and	Plates	1—5B.
„	II.	„	„	3—4 ;	„	„	6—10.
„	III.	„	„	5—6 ;	„	„	11—15.

It was Mr. Ruskin's intention to issue further *Parts* of this Work, but
no more were published.

Illustrations.

PLATE

1. The Ducal Palace. Twentieth Capital (*Mezzotint*
Drawn by J. Ruskin. Engraved by S. Reynolds.)
2. Arabian Windows. In Campo Sta. Maria Mater
Domini (*Mezzotint*)
Drawn by J. Ruskin. Engraved by Thos. Lupton.
3. Torcello: Capital of Nave Pillar. St. Mark's:
Capital Shaft of Central Porch (*two prints*) (*Lithograph*)
Drawn by J. Ruskin. Lithographed by T. S. Boys.
4. Cornice Moulding from a Tomb in the Church of
SS. Giovanni e Paolo (*Lithograph*)
Drawn by J. Ruskin. Lithographed by T. S. Boys.

[ARCHITECTURE OF VENICE—*Continued.*]

PLATE

5. The Ducal Palace: Compartments of the
Southern Balcony (*in three figs.*) . . . (*Line Engraving*)
Drawn by J. Ruskin. Engraved by R. P. Cuff.
- 5B. The Ducal Palace: Sections of the Southern
Balcony (*in six figs.*) (*Line Engraving*)
Drawn by J. Ruskin. Engraved by R. P. Cuff.
6. St. Mark's: Southern Portico (*Mezzotint*)
Drawn by J. Ruskin. Engraved by Thos. Lupton.
7. St. Mark's: Details of the Lily Capitals (*in two
figs.*) (*Line Engraving*)
Drawn by J. Ruskin. Engraved by R. P. Cuff.
8. Byzantine Ruin in Rio di Ca' Foscari . . (*Line Engraving*)
Drawn by J. Ruskin. Engraved by T. S. Boys.
9. Stilted Archivolts from a Ruin in the Rio di Ca'
Foscari (*Lithograph*)
Drawn by J. Ruskin. Lithographed by T. S. Boys.
10. Palace in Rio di Ca' Foscari: Conjectural Re-
storation (*Line Engraving*)
Drawn by J. Ruskin. Engraved by J. C. Armytage.
11. Door Heads: From Ca' Contarini Porta di Ferro
and in Campo S. Margarita (*two engravings*) . (*Mezzotint*)
Drawn by J. Ruskin. Engraved by T. Lupton.
12. Door Heads: In Ramo dirimpetto Mocenigo . (*Lithograph*)
Drawn by J. Ruskin. Lithographed by T. S. Boys.
13. Door Heads: In Campiello della chiesa San
Luca (*Line Engraving*)
Drawn by J. Ruskin. Engraved by J. C. Armytage.
14. Ca' Bernardo Mocenigo: Capital of Window
Shafts (*Lithograph*)
Drawn by J. Ruskin. Lithographed by T. S. Boys.
15. The Ducal Palace: Renaissance Capitals of the
Loggia (*Lithograph*)
Drawn by J. Ruskin. Lithographed by T. S. Boys.

Plates 9 and 12 are coloured, and Plates 8 and 15 partly coloured, by hand.
A few copies of the *etching* for Plate 11 are still in existence.

An India Proof copy of the First edition is now worth about Fifty Pounds.

[ARCHITECTURE OF VENICE—*Continued.*]

PROSPECTUS.

"Mr. Ruskin has found it impossible to reduce to the size of an octavo volume all the sketches made to illustrate his intended Essay on Venetian Architecture; at least without loss of accuracy in detail: he has thought it better to separate some of the Plates from the text, than either to throw the latter into a folio form, or diminish the fidelity of the drawings. The subjects which are absolutely necessary to the understanding of the essay will alone therefore be reduced, and published with the text; the rest will be engraved on the size of the drawings, and will form a separate work, which, though referred to in the text, will not be essential to the reading of it. The essay will thus be made accessible in a form involving the least possible expense to the general reader, and those who may be more deeply interested in the subject may possess the book of illustrations executed on a scale large enough for the expression of all details.

"A short explanatory text will be given with each number of the large plates, so as to save the trouble of reference to erratic notices in the Essay.

"In order to prevent future disappointment, Mr. Ruskin wishes it especially to be observed that very few of the drawings will be of entire buildings. Nearly all the subjects are *portions* of buildings, drawn with the single purpose of giving perfect examples of their architecture, but not pictorial arrangements. Many of the subjects will, however, be found to possess much picturesque value, especially those mezzotinted; but others will be separate details—capitals, cornices, or other ornaments, which can possess interest only for those who desire to enter earnestly into the subject of Venetian architecture. The chief value of the plates will be their almost servile veracity—a merit which will be appreciated when the buildings themselves are no more; and they perish daily.

"Each Part will contain Five Plates, engraved by the first artists; and as nearly as possible fac-similes of Mr. Ruskin's original drawings, but of mixed character: some will be finished mezzotints; some, tinted lithographs; and some mere wood-cuts, or line engravings, like Plates X. and XI. of the octavo volume. There will be at least one mezzotint in each number.

"The First Part will shortly appear, and the work will be completed as rapidly as possible; but the author cannot pledge himself to any stated time for the appearance of the Parts.

"Fifty India Proofs only will be taken on Atlas Folio, price Two Guineas each Part; and only a limited number of plain Impressions will be printed in the first instance, which will be appropriated to Subscribers."

(305.)

[*Second Edition*: 1887.]

The *Examples of the Architecture of Venice* were re-issued in 1887, with the following advertisement by the publisher:—

"The original plates, engraved by Messrs. Lupton, Reynolds, Armytage, and Cuff, from drawings by Mr. Ruskin, are in good condition, having had comparatively few impressions taken from them for the first and only other edition in 1851. The lithographs have been carefully reproduced."

The title-page reads:—

Examples / of the / Architecture of Venice / selected and
drawn to measurement from the edifices. / By / John
Ruskin, / Author of "The Stones of Venice," "The Seven
Lamps of Architecture," / "Modern Painters," etc. / George
Allen, Sunnyside, Orpington, Kent. / MDCCCLXXXVII.

[ARCHITECTURE OF VENICE—*Continued.*]

Collation :—Atlas folio, pp. xi + 16 *leaves*, consisting of Title-page (with blank reverse), pp. i—ii; Half-title (with blank reverse) pp. iii—iv; Original Advice (reprinted from the Prospectus inserted at the end of the first edition of Vol. I. of *The Stones of Venice*) pp. v—vi; Preface to the First edition (1851) p. vii; p. viii is blank; Fly-title to *Description of the Plates* (with blank reverse) pp. ix—x; Contents p. xi; p. xii is blank; Description of the Plates, 16 leaves, facing the several Plates.

Issued (on *March 14th*, 1887) unbound, in a cloth cover at the price of Three Guineas. One Thousand copies were printed. There were besides Two Hundred and Fifty copies printed on Whatman's Hand-made paper, with the Plates on India paper. These were published at Six Guineas. The Proofs were issued in green cloth cases; the Prints in brown cloth.

Plates, 3, 4, 9, 12, 14, and 15 were lithographed by Mr. G. Rosenthal for the re-issue.

(306.)

[ON THE NATURE OF GOTHIC ARCHITECTURE: 1854.]

On / the Nature of Gothic Architecture : / and herein of
the / True Functions / of / the Workman in Art. / By /
John Ruskin, Esq., A.M. / Being the greater part of the
Sixth Chapter of the Second Volume of / Mr. Ruskin's
"Stones of Venice" (3 vols., royal 8vo., £5 15s. 6d., /
Smith, Elder, & Co.) here reprinted by the kind permission /
of the Author and his Publishers. / London : / Smith,
Elder, & Co., 65, Cornhill. / 1854. / Price Fourpence.

Collation :—Small octavo, pp. 48, consisting of: Title-page, as
above, p. 1; and Text pp. 2—48. The imprint is placed .

[GOTHIC ARCHITECTURE—*Continued.*]

at the foot of the last page, and reads: "Kenny, Printer, 5, Heathcock Court, Strand." The head-line runs: "On the Nature of Gothic Architecture" on each page.

Issued (on *Monday, October 30th, 1854*) sewn, and without wrappers.

On p. 48 is the following note:—"The profits arising from the sale of this pamphlet will be offered to the Working Men's College, 31, Red Lion Square, London."

"Precisely and accurately the most important chapter in the whole book; namely, the description of the nature of Gothic architecture, as involving the liberty of the workman (vol. ii. ch. vi.)."—*Lectures on Architecture and Painting*, p. 140 (New Edition, 1891, p. 134).

(307.)

[*Second Edition*: 1854.]

Another edition of *On the Nature of Gothic Architecture* was issued on *November 18th, 1854*. The woodcut of *The Ducal Palace, Venice*, was inserted as frontispiece, printed upon a folding page. The text was enlarged by the addition of an extract from the Third Chapter of the Third Volume, and another from the *Conclusion* to the *Stones of Venice*. A paragraph referring to the frontispiece was added to p. 47. The title-page reads:—

On the Nature of / Gothic Architecture : / and herein of
the / True Functions of the Workman / in Art. / By John
Ruskin, Esq., A.M. / Reprinted from the Sixth Chapter of
the Second Volume of Mr. Ruskin's / "Stones of Venice,"
by the kind permission of the Author / and his Publishers. /
London : / Published by Smith, Elder, & Co., 65, Corn-
hill ; / and sold by all Booksellers. / 1854. / [Price Six-
pence.]

Collation:—Small octavo, pp. ii + 50, as follows: Half-title (with the note in reference to profits in the centre of the reverse) pp. i—ii; Title-page p. 1; and Text pp. 2—50. The imprint, as before, is at the foot of the last page.

Issued in buff-coloured paper wrappers, with the title-page, slightly varied in setting, and enclosed in an ornamental ruled frame, re-

[GOTHIC ARCHITECTURE—*Continued.*]

produced upon the front. Pages 3 and 4 of the wrappers are filled with advertisements of Mr. Ruskin's Works. A few copies were put up in cloth boards.

Regarding the above pamphlet Dr. Furnivall, in a letter to the Editor, writes as follows :—

“When we started our Working Men's College (now in Great Ormond St., Bloomsbury,) in 1854, I felt that we ought to introduce ourselves to the working-men whose good-will we sought, by some writing which would show that we had genuine sympathy with them. I could find nothing suitable in F. D. Maurice's books, but Ruskin's eloquent and noble words about workmen and art in his chapter on Gothic Architecture struck me as the very thing. I accordingly got leave from him, as he'd kindly volunteered to look after our Art Classes, to reprint this noble Chapter; and on our opening night in St. Martin's Hall, three friends and I took sections of the Hall, and gave every one who came in, a copy of Ruskin's tract. I can't tell you how many were printed, but suppose 600 at first—cost me £5 or £6, I think—and perhaps 500 afterwards. The tract was naturally much liked, and folk thought it would bring the College a little money; so I got Ruskin to lend me the block (or stereo) in Smith's hands, of the Doge's-Palace cut, put an orange cover on the new issue on rather larger paper, and the College got what proceeds came from it. Kenny didn't print the tract himself—he was too small a man, but got Spottiswoode or Bradbury to do it for him. The whole thing was my idea, and carried out by me.—F. J. F.”

[See also p. 13 of Dr. Furnivall's *Forewords to the Letters concerning 'Notes on the Construction of Sheepfolds,'* 1890.]

(308.)

[PAINTINGS BY TINTORETTO: 1857.]

Notice / of / the Paintings by Tintoretto, / in the Scuola di San Rocco, at Venice. / Extracted from Mr. Ruskin's "Stones of Venice," Vol. III., p. 324, &c.

Collation :—A single demy sheet (measuring $17\frac{1}{2} \times 22\frac{1}{2}$ inches), with the above title at its head. There is no imprint.

Issued by The Arundel Society to accompany photographs of the two following paintings by Tintoretto :—

- (1) Christ before Pilate.
- (2) Christ bearing His Cross.

The published price was Ten Shillings to members of the Society, and Fifteen Shillings to non-members.

DIVISION D.

WORKS EDITED, PREFACED, OR CONTRIBUTED TO
BY PROF. RUSKIN.

(309.)

[GERMAN POPULAR STORIES: 1868.]

German / Popular Stories / With Illustrations / after the
original Designs of George Cruikshank. / [*Vignette illustration
drawn by George Cruikshank.*] / Edited by Edgar
Taylor, / with Introduction by John Ruskin, M.A. / Lon-
don : / John Camden Hotten, Piccadilly.

Collation :—Octavo, pp. xxviii+335.

Issued in cloth boards, at the price of Six Shillings and Sixpence.
A few Large Paper copies, with the plates printed in brown ink,
were issued at a Guinea ; and some with India proofs, at a Guinea
and a Half.

The *Introduction*, written by Mr. Ruskin, occupies pp. v—xiv. It is dated
“Denmark Hill, Easter, 1868.”

This *Introduction* was reprinted in *On the Old Road*, 1885, Vol. II, pp.
167—176.

The above Volume (*German Popular Stories*) has been reprinted several times. The later
issues have the following publishers' imprint : “London : / Chatto and Windus, Piccadilly. /
1873, etc.” The Editions of the Volume, issued before 1868, do not contain Mr. Ruskin's
Introduction.

(310.)

[CHRISTIE'S SALE CATALOGUE: 1869.]

Catalogue / of / Pictures, / Drawings and Sketches, / chiefly
by / J. M. W. Turner, R.A., / the property of / John
Ruskin, Esq. ; / also, / several other small collections of /
choice Water-Colour Drawings : / which will be sold by
auction, by / Messrs. Christie, Manson & Woods, / at their
Great Rooms, / 8, King Street, St. James's Square, / on
Thursday, April 15, 1869, / at one o'clock precisely, etc., etc.

[CHRISTIE'S CATALOGUE—*Continued.*]

Collation :—Octavo, pp. 15.

A Note on p. 3 reads : "The following Sketches, Drawings, and Pictures are the property of John Ruskin, Esq., by whom the Catalogue is compiled." This note refers to the first fifty lots (occupying pp. 3—7) ; the remaining portion of the Catalogue being other properties. Mr. Ruskin made a note, of from one to four lines in length, after the title of each lot belonging to him.

(311.)

[CHRISTIAN ART AND SYMBOLISM : 1872.]

Christian Art / and Symbolism / with some hints on / the
Study of Landscape. / By the / Rev. R. St. John Tyrwhitt, /
Formerly Student and Rhetoric Reader of Christ Church,
Oxford. / With Illustrations. / London : / Smith, Elder &
Co., 15, Waterloo Place. / 1872. / [*All rights reserved.*]

Collation :—Crown octavo, pp. xii + 292.

Issued (on *May 22nd*, 1872) in cloth boards, price Seven Shillings and Sixpence.

The Preface, pp. ix—xii, is by Professor Ruskin ; it is dated "Pisa, 30th April, 1872."

This Preface was reprinted in *On the Old Road*, 1885, Vol. I, pp. 674—676.

(312.)

[THEORY OF THE GLACIERS OF SAVOY : 1874.]

Theory / of the / Glaciers of Savoy, / by / M. Le Chanoine
Rendu, / (Mém. de la Société Académique de Savoie, X.
95, 1841). / Translated by / Alfred Wills, Q.C. / Late
President of the Alpine Club. / To which are added the
original memoir ; and supplementary articles / by / P. G.
Tait, M.A., / Professor of Natural Philosophy in the Uni-
versity of Edinburgh, / and / John Ruskin, D.C.L., /
Professor of Fine Arts in the University of Oxford. /
Edited, with Introductory Remarks, by / George Forbes,

[GLACIERS OF SAVOY—*Continued.*]

B.A., / Professor of Natural Philosophy in the Andersonian University, Glasgow. / London: / Macmillan and Co. / 1874.

Collation :—Crown octavo, pp. vii + 216.

Issued in cloth boards, at the price of Seven Shillings and Sixpence.

The "Supplementary Article," contributed by Professor Ruskin to this book, occupies pp. 199—210. It consists of an extract from *Fors Clavigera*, Letter 34, *October*, 1873; and five additional pages, the last three of which are occupied by two letters, one being written by James D. Forbes, and the other by Robert B. Watson, to Mr. Ruskin.

The new portion of Prof. Ruskin's contribution to the above volume was reprinted in *Arrows of the Chace*, 1880, Vol. I, pp. 277—282, under the title of *James David Forbes: His Real Greatness*.

(313.)

[ART SCHOOLS OF MEDIÆVAL CHRISTENDOM: 1876.]

The Art Schools / of / Mediæval Christendom. / By A. C. Owen.* / Edited by J. Ruskin, Ch. Ch., Oxford, / Slade Professor. / London: / Mozley & Smith, 6, Paternoster Row. / 1876.

Collation :—Crown octavo, pp. viii + 502.

Issued in cloth boards at the price of Seven Shillings and Sixpence.

The *Preface* occupies pp. v—viii, and is signed "J. Ruskin," and dated "Oxford, *November 27*, 1875." There are fifteen Editorial foot-notes, these may be found on pp. 73, 89, 95, 108, 109, 113, 129, 136, 170, 179, 190, 468, and 471.

The *Preface* and foot-notes were reprinted in *On the Old Road*, 1885, Vol. I, pp. 677—681.

(314.)

[A PROTEST AGAINST RAILWAYS: 1876.]

A Protest against the / Extension of Railways / in the / Lake District, / By Robert Somervell, / With Articles

* Miss A. C. Owen.

[A PROTEST—*Continued.*]

thereon reprinted from the 'Saturday Review,' &c. / and a Preface by / John Ruskin, LL.D. / Honorary Student of Christchurch, and Slade Professor of Fine Art, &c. / Windermere : J. Garnett. / London : Simpkin, Marshall & Co.

Collation :—Octavo, pp. v + 78.

Issued in paper wrappers, price One Shilling.

The *Preface* occupies pp. 1—9, and is signed "John Ruskin," and dated "Brantwood, 22nd June, 1876."

The above *Preface* was reprinted in *On the Old Road*, 1885, Vol. I, pp. 682—688.

Contents.

	PAGE
Preface (by Mr. Ruskin, as above)	I
The State of the Question	II
Railways and Scenery	33
Reprinted from the <i>Saturday Review</i> of January 22nd, 1876.	
Railways and Scenery	41
Reprinted from the <i>Daily News</i> of January 17th, 1876.	
Lady of the Lake Loquitur	49
Reprinted from <i>Punch</i> of February 5th, 1876.	
Protest and Letter	53
Parts of a Letter from Wakefield	61
Reprinted from <i>Fors Clavigera</i> of July and September, 1875.	
Mr. Ruskin and Wakefield	71
Reprinted from the <i>Saturday Review</i> of March 4th, 1876.	

(315.)

[BIBLIOTHECA PASTORUM: 1876—1885.]

Vol. I.—The Economist of Xenophon: 1876.

Bibliotheca Pastorum. / Edited by / John Ruskin, / Honorary Student of Christ Church, Oxford. / Vol. I. / The Economist of Xenophon. / Translated into English

[BIBLIOTHECA PASTORUM—*Continued.*]

by / Alexander D. O. Wedderburn, / and / W. Gershom Collingwood. / With a Preface by the Editor. / Ellis and White, 29, New Bond Street, London; / and / George Allen, Sunnyside, Orpington, Kent. / 1876.

Collation:—Royal octavo, pp. xlviii + 141, consisting of: Half-title (with blank reverse) pp. i—ii; Title-page (with imprint “Hazell, Watson, & Viney, Printers, London and Aylesbury,” on the reverse) pp. iii—iv; Contents pp. v—viii; Editor’s Preface pp. ix—xlv; Translators’ Preface pp. xlv—xlvii; Fly-title (with blank reverse) pp. xlvii—xlviii; Text of *The Economist of Xenophon* pp. 1—130; and Index pp. 131—141. The imprint is repeated at the foot of the last page.

Issued (on *July 31st*, 1876) in thick white paper boards, lettered on the front: “Bibliotheca Pastorum. / Vol. I. / [*Rose.*] / The Economist of Xenophon,” enclosed in a double ruled frame; and up the back: “Bibliotheca Pastorum. Vol. I.” One Thousand copies were printed. The Volume was published at the price of Seven Shillings and Sixpence.

Vol. II.—Rock Honeycomb.

PART I.: 1877.

Bibliotheca Pastorum. / Edited by / John Ruskin, / Honorary Student of Christ Church, Oxford. / Vol. II. / Rock Honeycomb. / Broken pieces of Sir Philip Sidney’s Psalter. / Laid up in store for English homes. / With a Preface and Commentary / By the Editor. / In Two Parts. Part I. / Ellis and White, 29, New Bond Street, London; / and / George Allen, Sunnyside, Orpington, Kent. / 1877.

[BIBLIOTHECA PASTORUM—*Continued.*]

Collation:—Royal octavo, pp. xlv+204, consisting of: Title-page (with blank reverse) *not enumerated*; Preface (dated “Sunday, 9th July, 1876”) pp. i—xxxiii; Introduction *Of the Sidney Metres* (written by the Editor), pp. xxxiv—xliv; and Text of the *Psalter* (with comments by the Editor), pp. 1—204.

Issued (on June 8th, 1877) in thick white paper boards, lettered on the front: “Bibliotheca Pastorum. / Vol. II. / [*Rose.*] / Rock Honeycomb,” enclosed in a double ruled frame; and up the back: “Bibliotheca Pastorum. Vol. II.” One Thousand copies were printed. The published price was Seven Shillings and Sixpence.

NOTE.

In 1880 Mr. Ruskin published *Elements of English Prosody, explanatory of the various terms used in “Rock Honeycomb.”* For a description of this book see *ante*, No. 243; Vol. I, pp. 264—265.

Vol. III.—Rock Honeycomb.

PART II.

This Volume was advertised in Mr. Allen’s List of *January*, 1886, as *ready shortly*, but has not yet (*November*, 1891) been issued.

Vol. IV.—A Knight’s Faith: 1885.

Bibliotheca Pastorum. / Vol. IV. / A Knight’s Faith. / Passages in the life of / Sir Herbert Edwardes. / Collated by / John Ruskin, / Honorary Student of Christ Church, / and Honorary Fellow of Corpus Christi College, Oxford. / George Allen, / Sunnyside, Orpington, Kent. / 1885.

Collation:—Royal octavo, pp. ix+250, as follows: Title-page (with blank reverse) pp. i—ii; Preface pp. iii—iv; Contents of Part I p. v; p. vi is blank; Contents of Part II p. vii;

[BIBLIOTHECA PASTORUM—*Continued.*]

p. viii is blank ; Contents of Part III p. ix ; p. x is blank ; and Text of *A Knight's Faith* pp. 1—250. The imprint occurs at the foot of the last page, and reads : "Printed by Hazell, Watson, & Viney, Ltd., London and Aylesbury."

Issued in thick white paper boards, lettered on the front : "Bibliotheca Pastorum. / Vol. IV. / [*Rose.*] / A Knight's Faith," enclosed in a double ruled frame ; and up the back : "Bibliotheca Pastorum. Vol. IV." The imprint is repeated on p. 4 of the cover, below the double ruled frame which encloses the *Rose*. The Volume was published at Seven Shillings and Sixpence.

Vol. IV. of *Bibliotheca Pastorum* was originally issued in three Parts, as follows :—Part I on *October 25th*, 1885 ; Part II on *November 6th*, 1885 ; and Part III on *November 13th*, 1885. One Thousand copies of each Part were printed.

PART I. The Valley of Four Hundred Forts. Containing : Title-page, as above ; Preface ; Contents ; and Text pp. 1—106.

Contents of Part I.

CHAPTER	PAGE
I. Introductory	I
II. The Valley is Reconnoitred	17
III. The Wells of the Vizeerees	34
IV. Astræa in Bunnoo	63
V. The Forts Fall	88

PART II. The Shores of Indus. Containing : Title-page, as above, with the addition of "Part II. / The Shores of Indus," above the publisher's imprint (and with imprint : "Printed by Hazell, Watson, & Viney, Ltd., London and Aylesbury," on the reverse) ; Contents ; and Text pp. 107—192.

Contents of Part II.

CHAPTER	PAGE
I. The Story of Shah Niwaz of Tâk	107
II. The Story of Shah Niwaz of Esaukheyl	127
III. The Story of Bhowanee Singh	134
IV. The Messenger	141
V. On Guard at Leia	162
VI. Evening Gunfire	181

PART III. The Patience of Kineyree. Containing : Title-page, as above, with the addition of "Part III. / The Patience of Kineyree," above the publisher's imprint (and with imprint on the reverse) ; Contents ; and Text pp. 193—250.

[BIBLIOTHECA PASTORUM—*Continued.*]*Contents of Part III.*

CHAPTER	PAGE
I. Inquisitive	193
II. Foujdar Khan Unpurchaseable	200
III. By the Forbidden River	215
IV. The Charge of Foujdar Khan	226
V. The Gift of Esaukhey!	239
VI. Conclusion	244

The three *Parts* were issued in white paper wrappers, lettered on the front, as follows :—

PART I :—“Bibliotheca Pastorum. / Vol. IV. / Part I. / [*Rose.*] / A Knight's Faith.”

PART II :—“Bibliotheca Pastorum. / Vol. IV. / A Knight's Faith. / [*Rose.*] / Part II. / The Shores of Indus.”

PART III :—“Bibliotheca Pastorum. / Vol. IV. / A Knight's Faith. / [*Rose.*] / Part III. / The Patience of Kineyreo.”

These titles were enclosed in a double ruled frame, with the words “Price Half a Crown” below the rule. The imprint was repeated on p. 4 of the wrapper, below the double rule enclosing the *Rose*.

(316.)

[NOTES ON DRAWINGS, BOSTON U.S.A.: 1879.]

Notes on Drawings / by / Mr. Ruskin, / placed on exhibition by Professor Norton / in the Gallery of / Messrs. Noyes & Blakeslee, / 127 Tremont Street, Boston. / October, 1879. / Cambridge : / University Press : John Wilson & Son. / 1879.

Collation :—Octavo, pp. 34 ; consisting of Title-page p. 1 ; Contents p. 2 ; Prefatory Note (signed “Charles Eliot Norton,” and dated “Cambridge, October 10, 1879”) pp. 3—6 ; and Text of *Notes on Mr. Ruskin's Drawings, chiefly by himself*, pp. 7—34. The pages are numbered centrally.

Issued in mottled grey paper wrappers. The title-page is repeated upon the front, the words “Price, Twenty-five Cents” taking the place of the publishers' imprint.

[BOSTON CATALOGUE—*Continued.*]*Contents.*

Early Work, 1828—1845	Nos. 1—22, pp. 7—12
Switzerland	„ 23—58, „ 12—25
Venice	„ 59—72, „ 25—31
Miscellaneous	„ 73—106, „ 31—34

“In 1878 there was an exhibition in London of Drawings by Turner, that belonged to Mr. Ruskin, and of Drawings by Mr. Ruskin himself. . . It seemed to me that a similar exhibition of Mr. Ruskin's drawings in this country would be of equal interest to his readers on this side of the ocean. . . Acceding to my suggestion to this effect, Mr. Ruskin has kindly sent to me a large number of drawings, which, together with those already in my possession, make up an exhibition fuller and more complete in its illustration of his work for a period of more than fifty years, than the London Exhibition of 1878. The present Exhibition, as compared with that, contains indeed, more than half as many more pieces of Mr. Ruskin's handiwork. . . Of the sixty pieces in last year's exhibition there are here twenty-five. . . The Notes on the pieces in the London exhibition which are also to be seen here, are reprinted in the following pages. The notes on the other pieces are mostly taken from Mr. Ruskin's memoranda upon the drawings themselves, or from his published writings.”—*Extracts from Preface.*

(317.)

[CATALOGUE OF PICTURES AT DOUGLAS: 1880.]

For Revision. / Catalogue / of the First / Exhibition of
 Pictures / and / Water-Colour Drawings, &c., / at Douglas,
 Isle of Man, / under the Immediate Patronage of His Ex-
 cellency / the Lieutenant-Governor and Mrs. Loch. / With
 original notes by Professor Ruskin. / 1880. / All rights
 reserved. / Douglas: James Brown & Son, Printers,
 “Times” Buildings.

Collation:—Duodecimo, pp. iv + 19, as follows:—Title-page p. i;
 Introduction to Fourth Edition of Catalogue, pp. ii—iv;
 and Text of Catalogue pp. 1—19.

Issued in paper wrappers of a grey colour, with the title-page (en-
 closed in a single ruled frame) repeated upon the front, with the
 words “Fourth Edition”* above the frame.

Professor Ruskin's *Notes* consist of remarks appended to the following Nos.
 in the Catalogue:—

* This is the only edition containing Mr. Ruskin's Notes.

[DOUGLAS CATALOGUE—*Continued.*]

Page 2,	No. 10—	<i>The Val d'Aosta</i> ,	painted by John Brett.
" 8,	" 68—	<i>Scene in Savoy</i> ,	" " J. M. W. Turner.
" 10,	" 73—	<i>The Pool of Bethesda</i> ,	" " "
Pages 10—14,	" 75—	<i>Heysham</i> ,	" " "
Page 15,	" 85—	<i>Fingal's Cave</i> ,	" " "

There are also extracts from Professor Ruskin's writings included in the text of the Catalogue.

(318.)

[THE RUSKIN CABINET: 1883.]

The Ruskin Cabinet / at / Whitelands College. / Notes on the sixty pictures / by / Professor Ruskin, LL.D. / Written for the use of Whitelands Students : / The Introductory Notices, &c., by the Principal* / The whole forming a munificent Gift to the College, by / Professor Ruskin. , With Appendices of Mr. Ruskin's Gifts and Loans to the College. / Price One Shilling. / 1883.

Collation:—Octavo, pp. ii + 24, as follows:—Half-title (with blank reverse) pp. i—ii ; Title-page (with imprint "Printed by the / Women's Printing Society, Limited, / 21B, Great College Street, Westminster, S.W." on the reverse) pp. 1—2 ; Text of the Catalogue pp. 3—20 ; and Appendices pp. 21—24.

Issued in paper wrappers of a sage-green colour, lettered on the front "The / Ruskin Cabinet. / Whitelands College. / [*Table of Contents.*] / 1883." One Thousand copies were printed.

Contents.

	PAGE
1. Richter 1—15	3
2. Dürer 16—30	10
3. Turner 31—60	14

Extracts from Professor Ruskin's Letters to the Principal, on p. 3, are dated "Brantwood, 14th Oct., 1881," and "Brantwood, Oct. 30th, 1881," and on p. 11, "Brantwood, Dec. 9th, 1881." The Catalogue is dated at the end.

* The Rev. J. P. Faunthorpe, M.A.

[RUSKIN CABINET—*Continued.*]

"Brantwood, *Feb 8th*, 1883." Each division is prefaced by an Introductory Note by the Principal.

The above portion of *The Ruskin Cabinet* was reprinted in the *Ruskin Reading Guild Journal*, 1889; No. 2, pp. 62—63; No. 3, p. 95; No. 5, pp. 143—145; and No. 12, pp. 368—371.

APPENDIX

PAGE

- | | |
|--|----|
| I. Notes on a Collection of ten fine specimens of Agate
etc., given to the College, by Professor Ruskin . . . | 21 |
| II. Professor Ruskin's Gifts to the College | 22 |
| III. Professor Ruskin's Loans to the College | 24 |
| IV. Books bought for the College Library | 24 |

(319.)

[THE STORY OF IDA: 1883.]

The Story of Ida: / Epitaph on an Etrurian Tomb. / By / Francesca.* / Edited, with Preface, by / John Ruskin, D.C.L., / Honorary Student of Christ Church, Oxford; Honorary Fellow of / Corpus Christi College, Oxford; and Slade Professor / of Fine Art, Oxford. / George Allen, / Sunnyside, Orpington, Kent. / 1883.

Collation:—Crown octavo, pp. vii + 94; consisting of Title-page (with imprint: "Hazell, Watson, and Viney, Printers, London and Aylesbury," on the reverse) pp. i—ii; Preface (signed "J. Ruskin," and dated "Brantwood, *14th April*, 1883,") pp. iii—vii; p. viii is blank; and Text of *The Story of Ida* pp. 1—94. The imprint is repeated on a leaf facing p. 94.

Issued (on *May 18th*, 1883) in both brown and green cloth boards, lettered on the front and up the back: "The Story of Ida." Two Thousand copies were printed. The published price was Three Shillings. Two Hundred and Fifty large paper copies were printed on Whatman's hand-made paper. These were issued in mottled grey paper boards, lettered on the front "The Story of

* Miss Francesca Alexander.

[STORY OF IDA—*Continued.*]

Ida. / By Francesca," enclosed in a single ruled frame; the published price being Six Shillings.

Illustration.

A full page steel engraving of 'Ida in her last sleep,' drawn by Miss Alexander and engraved by W. Roffe, is given as a frontispiece. For the Large Paper copies the Frontispiece was pulled off on India paper.

Text.

In addition to the *Preface* there are a few Editorial foot-notes signed "J. R."

(320.)

(Second Edition : 1883.)

The Story of Ida : / Epitaph on an Etrurian Tomb. / By / Francesca. / Edited, with Preface, by / John Ruskin, D.C.L., / Honorary Student of Christ Church; Honorary Fellow of Corpus / Christi College; and Slade Professor / of Fine Art, Oxford. / Second Edition. / George Allen, / Sunnyside, Qrpington, Kent. / 1883.

The Collation follows that of the First Edition. The book was issued (in *November* 1883) in the same style, and at the same price, as its predecessor. Three Thousand copies were printed.

(321.)

(Third Edition : 1885.)

The Third Edition of *The Story of Ida* is a reprint of the Second; the number of the edition, and the date of publication, being altered upon the title-page as above. Style and price of publication remained unchanged. Three Thousand copies of this edition were printed.

[STORY OF IDA—*Continued.*]

(322.)

(Fourth Edition : 1890.)

The Fourth Edition of *The Story of Ida* was issued in a new cover, and at a cheaper price. Its title-page reads :—

The Story of Ida : / Epitaph on an Etrurian Tomb. / By / Francesca. / Edited, with Preface, by / John Ruskin, D.C.L., / Honorary Student of Christ Church, and Honorary Fellow / of Corpus Christi College, Oxford. / Fourth Edition. / George Allen, / Sunnyside, Orpington, / and / 8, Bell Yard, Temple Bar, London. / 1890. / [*All rights reserved.*]

The Collation follows that of the previous issues. This edition was put up in 'parchment' covers, lettered on the front, in red and black ink : "The Story of Ida. / By / Francesca Alexander. / With Preface by / John Ruskin. / George Allen, / Orpington and London," enclosed in a single ruled frame, with "Price One Shilling and Sixpence" below the rule ; and "The Story of Ida" up the back. Two Thousand copies were printed.

The text remained unchanged throughout the four editions.

(323.)

[THE STUDY OF BEAUTY AND ART : 1883.]

The / Study of Beauty, / and / Art in Large Towns. / Two Papers / by / T. C. Horsfall, / with an Introduction / by / John Ruskin, D.C.L., LL.D., / Honorary Student of Christ Church, and Honorary / Fellow of Corpus-Christi College. / London : / Macmillan and Co. / 1883. / Price Sixpence.

[STUDY OF BEAUTY—*Continued.*]

Collation :—Octavo, pp. 47.

Issued 'stabbed,' and without wrappers.

The *Introduction* occupies pp. 3—10, and is signed "John Ruskin," and dated "Brantwood, 28th June, 1883."

This *Introduction* was reprinted in *On the Old Road*, 1885, Vol. I, pp. 689—695.

See also *Fors Clavigera*, No. 79, p. 186, where letters from Mr. Horsfall are quoted. See also No. 81, pp. 252 and 279.

(324.)

[LIMESTONE ALPS OF SAVOY: 1884.]

Deucalion.—First Supplement. / The / Limestone Alps of Savoy ; / a study in Physical Geology. / By / W. Gershom Collingwood, / M.A. Oxon. / With an Introduction by / John Ruskin, D.C.L., LL.D., / Honorary Student of Christ Church, Honorary Fellow of Corpus Christi / College, and Slade Professor of Fine Art, Oxford. / George Allen, / Sunnyside, Orpington, Kent. / 1884.

Collation :—Octavo, pp. xxiii + 206, consisting of : Half-title (with blank reverse) pp. i—ii ; Title-page, as above (with imprint : "Printed by Hazell, Watson, & Viney, Limited, London and Aylesbury," on the reverse), pp. iii—iv ; Contents pp. v—vi ; List of Illustrations p. vii ; p. viii is blank ; Introduction (signed "John Ruskin," and dated "Brantwood, 10th January, 1884") pp. ix—xxiii ; p. xxiv is blank ; Text pp. 1—194 ; and Index pp. 195—206.

Issued (on *April 5th*, 1884) in paper boards, with white paper back-label ; also in green cloth, lettered across the back : "The / Limestone / Alps / of / Savoy." One Thousand copies were printed ; the price being Ten Shillings. The volume contains thirteen full-page, and three double-page, wood engravings.

(325.)

[ON VIVISECTION : 1885.]

The / Bishop of Oxford / and / Prof. Ruskin / on Vivisection.

Collation :—Octavo, pp. 7 ; as follows : Title page (with blank reverse) pp. 1—2 ; and Text pp. 3—7. Page 8 is filled with an advertisement of the *Victoria Street Society for the Protection of Animals from Vivisection*, whose imprint appears at the foot of p. 7.

Issued sewn; without wrappers. About 15,000 copies have been printed by the Society, most of which have been distributed gratis. The pamphlet is priced in the Society's Catalogue at 10d. per dozen, 6s. per 100.

The text of the pamphlet consists of a report of the speeches of the Bishop of Oxford and Prof. Ruskin, delivered at a Meeting held at Oxford on December 9th, 1884. Professor Ruskin's address is printed on pp. 6—7.

(326.)

[ROADSIDE SONGS OF TUSCANY: 1885.]

Roadside Songs of Tuscany. / Translated and Illustrated by / Francesca Alexander, / and Edited by / John Ruskin, LL.D., / Honorary Student of Christ Church, Honorary Fellow of Corpus Christi College, / and Slade Professor of Fine Art, Oxford. / Complete in ten parts, with twenty illustrations. / George Allen, / Sunnyside, Orpington, Kent. / 1885. / [*All rights reserved.*]

Collation :—Medium quarto, pp. vii + 340 ; consisting of Half-title (with blank reverse) pp. i—ii ; Title-page (with imprint : "Printed by / Hazell, Watson, and Viney, Limited, / London and Aylesbury," on the reverse) pp. iii—iv ; List of Ballads p. v ; List of Persons p. vi ; List of Illustrations p. vii ; p. viii is blank ; Author's Preface pp. 1—6 ; Editor's

[ROADSIDE SONGS—*Continued.*]

Preface (dated "Brantwood, *Jan. 1st, 1884,*") pp. 7—15 ;
p. 16 is blank ; and Text of *Roadside Songs of Tuscany*
pp. 17—340.

Issued in cloth boards of various colours, lettered on the front
"Roadside Songs of Tuscany," and across the back "Roadside /
Songs / of / Tuscany." The volume was published at the price
of Three pounds, ten shillings.

Roadside Songs of Tuscany was issued originally in Ten Parts, each with its
separate title-page ; these read as follows after the Editor's titles :—

PART I. / The Story of Lucia. / With Author's and Editor's Preface, / and
Two Illustrations / (Beatrice of the Field of the Alder-trees. /
Santa Zita : the Miracle at the Well).

PART II. / The Ballad of Santa Zita. / With Editor's Notes, / and Two Illus-
trations / (Santa Zita giving Alms, / Santa Zita and the Angel).

PART III. / Ballad of the Madonna and the Rich Man.* The Story of
Paolina. / Notes on the Priest's Office, by the Editor. / With
Two Illustrations / (The Madonna and the Rich Man. / Going
to Church).

PART IV. / Flower of the Pea, by the Editor. The Dove. / The Stories of
Isabella and Armida. The Story of Maria and Metilde Seghi. /
Postscript, by the Editor. Thou wilt be content. / With Two
Illustrations / (Isabella of L'Abetone. / The Lovers' Parting.)

PART V. / The Jessamine Window. The Story of Gigia. The Story of
Fortunato. / First Part of the Ballad of the Madonna and the
Gipsy. / With two Illustrations / (The Jessamine Window. / The
Madonna entering the Gipsy's Hut).

PART VI. / Second Part of the Ballad of the Madonna and the Gipsy. / Notes
on Gipsy Character. By the Editor. The Story of Edwige. /
With Two Illustrations / (The Madonna teaching. / The Gipsy
prophesying).

PART VII. / The Colonel's Leave. The Story of Faustina. The Song of
Roses. / Translator's Note on her Drawing of the Lord and the
Samaritan Woman. / Note on Idealism, by the Editor. The
Song of the Shepherds. / With Two Illustrations / (Speak to me,
speak to me, Mouth of Love. / Christ and the Woman of
Samaria).

PART VIII. / Behold, my Heart. The Story of Emilia and her Sister. The
Golden Girdle. / Translator's note to the Song of the Golden
Girdle. The Story of / Gemignano Amidei. The Leaves of
Maize. The Story of Teresa and Petrucci. / Editor's Note on
the Drawing of St. Christopher and the King. / With Two
Illustrations / (Saint Christopher and the King. / Christ the
Child.)

* This ballad was reprinted 'by kind permission of Mr. Ruskin' in *The Month*, Vol. 39, No. 269, *November, 1886*, pp. 325—327.

[ROADSIDE SONGS—*Continued.*]

PART IX. / The Palace on High. When the Star. The Story of Beatrice and her Sons. / Songs of Country Loves. Hear me, Swallow dear. / The Legend of St. Christopher, by the Translator. / With Two Illustrations / (Saint Christopher at the Cross. / Saint Christopher and the Hermit).

PART X. / Editor's Note on the Vision of St. Christopher. Editor's Note on "Fatti alla / Finestra." Give me Light, Lady. Nightfall. Talk under the Olives, with / Editor's Note. The Story of Edwige's Children. Evening Prayer. / With Two Illustrations / (Saint Christopher at the Shore. / Saint Christopher in the Ford.)

Issued in cream coloured hand-made paper wrappers, with the title-page (enclosed in a single ruled frame) repeated upon the front; the words "*Price Seven Shillings*" being added below the rule. The setting of the *Contents* upon the wrappers of Parts VIII and X varies slightly from that upon the title-pages. Part VI contains a publisher's 'slip' inserted after the title-page. Two Thousand copies of each Part were printed. The following are the pages and date of issue of the Parts :—

PART	I.	pp.	1—26 ;	issued	April, 1884.
"	II.	"	27—80 ;	"	July, "
"	III.	"	81—118 ;	"	Sept., "
"	IV.	"	119—146 ;	"	Oct., "
"	V.	"	147—186 ;	"	Jan., 1885.
"	VI.	"	187—224 ;	"	Feby., "
"	VII.	"	225—256 ;	"	April, "
"	VIII.	"	257—280 ;	"	May, "
"	IX.	"	281—308 ;	"	June, "
"	X.	"	309—340 ;	"	Aug., "

Pages 26, 186, 224, and 280 at the end of Parts I, V, VI, and VIII, respectively, are blank.

The Illustrations are permanent platinotype photographs by Mr. F. Hollycr.

Text.

Besides a Preface, as noted above, Professor Ruskin contributed several foot-notes, and portions of the text, which may be found on the following pages :—

Part I, pp. 17—18 ; 23—25. Part II, pp. 27—44 (*Notes on the Life of Santa Zita*, signed "J. Ruskin," and dated "Brantwood, May, 1884") ; pp. 76—80 (a Postscript). Part III, pp. 90—92 (a Postscript) ; pp. 104—117 (*Notes on the Priest's Office*, signed "John Ruskin," and dated "Brantwood, 20th July, 1884") ; p. 118 (a Postscript). Part IV, pp. 119—120 ; p. 142 (a Postscript) ; p. 146. Part V, p. 167 (signed "J. R.," and dated "Brantwood, 28th Dec., 1884") ; p. 185. Part VI, pp. 200—208 (*Notes upon Gipsy Character*) ; p. 223 (signed "John Ruskin," and dated "Brantwood, 8th February, 1885"). Part VII, p. 246 (*Editor's Note on Idealism*) ; p. 247. (*Editor's Preface to the Song of the Shepherds*). Part VIII, pp. 278—279 (*Editor's Note on the Drawing of St. Christopher and the King*). Part X, pp. 309—314 (*Editor's Note on the Vision of St. Christopher*) ; p. 315 (*Editor's Note on "Fatti alla Finestra"*) ; p. 318 (*Editor's Note on "Talk under the Olives"*).

[¹ Lastly in a separate cabinet are 'XII Drawings by Francesca Alexander, given to Oxford by John Ruskin 1883.' These are the original drawings for the *Roadside Songs of Tuscany*. . . . An interesting description of Miss Alexander was recently published in the *New York Critic*, and summarised in the *Full Mail Gazette* of May 13th, 1887."—*Studies in Ruskin*, by E. T. Cook, M.A., 1890, pp. 100—101.]

(327.)

[ENGLISH SCHOOL OF PAINTING: 1885.]

The / English School / of / Painting. / By / Ernest Ches-
neau. / Translated by / L. N. Etherington. / With a Preface
by Professor Ruskin. / Cassell & Company, Limited. /
London, Paris, New York & Melbourne. / 1885. / [*All
rights reserved.*]

Collation :—Octavo, pp. xliii + 339.

Issued in ornamental cloth boards, at the price of Five Shillings.

The *Preface*, which is signed "J. Ruskin," and dated "Oxford, 7th December, 1884," occupies pp. vii—xi. Mr. Ruskin also added two foot-notes; one on p. 157, the other on p. 246.

A Second Edition was also issued in 1885, at the same price. Messrs. Cassell & Co. will shortly publish a cheaper edition, price Three Shillings and Sixpence; this will be an exact reprint of the former editions.

(328.)

[USURY AND THE ENGLISH BISHOPS: 1885.]

Usury / its / Pernicious Effects on English Agriculture and
Commerce / An Allegory / Dedicated, without permission,
to the / Bishops of / Manchester, Peterborough, and
Rochester. / "Faithful are the wounds of a friend." / Prov.
xxvii, 6. / London: A. Southey, 146, Fenchurch Street. /
1885. / Price Two Shillings.

Collation :—Large Quarto, pp. vi + 25, consisting of Title-page
(with imprint on the reverse) pp. 1—2; Introduction
(signed "J. Ruskin," and dated "Brantwood, 7th March,
1885") pp. i—vi; Preface (signed "Robt. G. Sillar") pp.
3—4; and Text &c. pp. 5—25.

Q

[USURY AND THE BISHOPS—*Continued.*]

Issued in cream coloured paper wrappers, lettered on the front :
 " Usury / and / The English / Bishops. / Introduction / by /
 Professor Ruskin / 1885," enclosed in a double ruled frame.

A Second edition was issued in the same year as the First.

The above *Introduction* was reprinted in *On the Old Road*, 1885, Vol. II, pp. 239—245.

(329.)

[DAME WIGGINS OF LEE : 1885.]

Dame Wiggins of Lee, / and her / Seven Wonderful Cats : /
 a humorous tale / written principally by a Lady of ninety. /
 Edited, with additional verses, / By John Ruskin, LL.D., /
 Honorary Student of Christ Church, / and Honorary Fellow
 of Corpus Christi College, Oxford. / And with new illustra-
 tions / By Kate Greenaway. / With Twenty-two Wood-
 cuts. / George Allen, / Sunnyside, Orpington, Kent. / 1885.

Collation :—Post octavo, pp. vi + 20, as follows :—Title-page (with
 imprint : " Printed by Hazell, Watson, and Viney, Ld.,
 London and Aylesbury," on the reverse) pp. i—ii ; Preface
 (signed " J. Ruskin," and dated " 4th October, 1885 ") pp.
 iii—iv ; Title-page to the original edition of 1823 (with
 blank reverse) pp. v—vi ; and Text (printed upon one side
 of the paper only) pp. 1—20.

Issued (on *September 23rd*, 1885) both in brown and in green cloth
 boards, lettered in gilt on the front cover " Dame Wiggins of Lee,"
 and with the illustration on the title-page to the 1823 edition re-
 peated in gilt on the front. Five Thousand copies were printed.
 The published price was One Shilling and Sixpence. Four
 Hundred Large-Paper (Foolscap quarto) copies were printed on
 Whatman's hand-made paper. These were put up some in grey

[DAME WIGGINS OF LEE—*Continued.*]

and others in brown cloth, and were issued at the price of Three Shillings. The Large Paper copies were furnished with a Half-title.

Besides the *Preface*, Mr. Ruskin contributed Verses 3, 4, 8 and 9, these verses being illustrated by Miss Kate Greenaway. These 4 verses were reprinted in *The Poems of John Ruskin*, 1891, Vol. ii, pp. 332—333.

An interesting account of the original edition of *Dame Wiggins of Lee* (issued in 1823) is given by Mr. Andrew W. Tuer, in his Introduction to the reprint of the book published by The Leadenhall Press in 1887. In this Introduction Mr. Tuer, alluding to Mr. Ruskin's *Preface*, states that the first edition of *Dame Wiggins of Lee* was issued by Messrs. Dean & Munday; Messrs. A. K. Newman & Co. buying one thousand copies on which their imprint alone appeared. Quoting from a letter to *The Athenæum* of September 24th, 1887, Mr. Tuer says that the joint authorship is justly claimed for Mr. Richard Scafton Sharpe and Mrs. Pearson. Mr. Tuer thinks there can be little doubt that the illustrations, which have been ascribed to Sir H. Brooks, are by R. Stennet. The Leadenhall Press edition is No. 1 of their *Series of Forgotten Picture Books for Children*. It was published at the price of One Shilling, and contains sixteen coloured engravings.

(330.)

[NOTES ON THE MILLAIS COLLECTION : 1886.]

Notes / on some of / the Principal Pictures / of / Sir John Everett Millais, / exhibited at the / Grosvenor Gallery, 1886. / With a Preface and Original / and / Selected Criticisms, / by / John Ruskin, D.C.L., LL.D. / With other Comments. / London : / William Reeves, 185, Fleet Street, E.C.

Collation :—Octavo, pp. xvi + 48 ; consisting of Half-title (with imprint on reverse) pp. i—ii ; Title-page (with blank reverse) pp. iii—iv ; Preface (signed and dated *in facsimile* "John Ruskin, Brantwood, 22nd Jan. 1886") p. v ; Editor's Note (signed "A. Gordon Crawford"*) p. vi ; *Millais and Turner* (extract from *Pre-Raphaelitism*) pp. vii—ix ; *The Pre-Raphaelite Brotherhood* (extracts from *Lectures on Architecture and Painting*) pp. x—xvi ; and Text of the Catalogue pp. 1—48.

* Mr. Alexander Wise, the above name being a pseudonym.

[NOTES ON MILLAIS—*Continued.*]

Issued in green paper wrappers, with the title-page (enclosed in a double ruled frame) repeated upon the front, with the addition of the words "One Shilling" above the frame. There was also a Large Paper edition issued in brown paper wrappers, at the price of Half-a-Crown.

Text.

The "original and selected criticisms" by Professor Ruskin, of which the pamphlet largely consists, are extracts from *Academy Notes*, 1855; 1856; 1859; 1875; *Modern Painters*; *Stones of Venice*; *The Art of England*; *Letters to 'The Times'*; and *The Three Colours of Pre-Raphaelitism*. There are in addition seven foot-notes signed "J. R., 1886."

(331.)

[NOTES ON THE HOLMAN HUNT COLLECTION : 1886.]

Notes / on the / Pictures / of / Mr. Holman Hunt. / Exhibited at the Rooms of / The Fine Art Society, 1886. / With Criticisms / by / John Ruskin, LL.D., D.C.L. / And other Comments. / London : / William Reeves, 185, Fleet Street, E.C.

Collation :—Octavo, pp. xxiii + 40 ; consisting of—Half-title (with advertisement on the reverse) pp. i—ii ; Title-page (with imprint on the reverse) pp. iii—iv ; Preface (signed "A. Gordon Crawford"*) pp. v—vi ; Postscript (signed *in facsimile* "W. Holman Hunt") p. vii ; p. viii is blank ; *Art Nature and the Pre-Raphaelite Principle* (extracts from *Pre-Raphaelitism*) pp. ix—xix ; *Holman Hunt and Rossetti* (extract from *The Three Colours of Pre-Raphaelitism*) pp. xx—xxi ; List of Pictures pp. xxii—xxiii ; p. xxiv is blank ; and Text of the Catalogue pp. 1—40.

* Mr. Alexander Wise, the above name being a pseudonym.

[NOTES ON HOLMAN HUNT—*Continued.*]

Issued in green paper wrappers, with the title-page (enclosed in a double ruled frame) reproduced upon the front, with the addition of the words "One Shilling" above the rule. There was also a Large Paper edition issued in brown paper wrappers, at the price of Half-a-Crown.

Text.

Although this pamphlet contains nothing original from the pen of Professor Ruskin, and is neither edited nor prefaced by him, yet it is included in this division of the *Bibliography*, for the sake of convenience. The Catalogue contains reprints of *Letters to 'The Times,'* on the "Light of the World," and the "Awakening Conscience," and extracts from *Modern Painters; Lectures on Architecture and Painting; The Art of England; The Eagle's Nest; The Stones of Venice;* and *Academy Notes*, 1856.

(332.)

[CATALOGUE OF WATER COLOUR DRAWINGS: 1886.]

A Catalogue / of the / Exhibition / of / Water Colour Drawings / by / Deceased Masters of the British School, / Held in the Council Room of the / Royal Institute of Painters in Water Colours, / July, 1886. / With a Preface by Sir James D. Linton, P.R.I. ; / an Appendix by Professor Ruskin, LL.D. ; / and containing the Correspondence that has appeared in "The Times" / Piccadilly : / Published at the Galleries, Piccadilly, W. / 1886.

Collation :—Octavo, pp. 52.

Issued in mottled-grey paper wrappers, at the price of One Shilling.

The *Appendix* (signed "John Ruskin," and dated "Brantwood, June 19th, 1886") occupies pp. 26—31. Mr. Ruskin's letter to the Editor of the *Times* on *Light and Water-colour*, which had appeared in that paper on April 14th, 1886, is reprinted on pp. 44—45 of the Catalogue.

The above mentioned Letter and the Appendix to the Catalogue were subsequently reprinted in *Igdrasil* for May, 1890; Vol. I, No. 5; pp. 173—176; and in *Ruskiniana*, Part I, 1890; pp. 21—24.

(333.)

[CHRIST'S FOLK IN THE APENNINE: 1887—1889.]

Vol. I. : 1887.

Christ's Folk / in the Apennine. / Reminiscences / of her friends / among the Tuscan Peasantry. / By / Francesca Alexander. / Edited by / John Ruskin, D.C.L., / Honorary Student of Christ Church, and Honorary Fellow of / Corpus Christi College, Oxford. / George Allen, / Sunnyside, Orpington, Kent. / 1887.

Collation:—Foolscap octavo, pp. x+264, consisting of Half-title (with blank reverse) pp. i—ii; Title-page (with imprint "Printed by Hazell, Watson, & Viney, Ltd., London and Aylesbury," on the reverse) pp. iii—iv; Preface by Prof. Ruskin (dated "Brantwood, 30th November, 1886") pp. v—viii; Contents pp. ix—x; and Text pp. 1—264.

Issued both in green and brown cloth boards, lettered across the back "Christ's / Folk / in the / Apennine / By / Francesca / Alexander." The published price was Seven Shillings.

Vol. I of *Christ's Folk* was issued originally in Six Parts; each having its own title-page, reading as above, with the addition of its number and title above the publisher's imprint. The parts were issued in pale grey paper wrappers, with the title-page (omitting the third, fourth, and fifth lines, and adding the *Rose*) repeated upon the front, enclosed in a single ruled frame. The words: "*Price One Shilling*" were placed below the frame. Parts I and II were issued on *March 2nd*, 1887; Part III on *June 7th*, 1887; and Parts IV, V, and VI in *November* 1887. Two Thousand copies of each have been printed. The Parts were entitled as follows:—

	PP.
PART I. The Peace of Polissena	I— 46
„ II. 'Pensatevi Voi!'	47— 70
„ III. The Mother of the Orphans	71—126
„ IV. The Nun's School in Florence	127—176
„ V. 'Addio, Cara!'	177—220
„ VI. Lieti Andiamo	221—264

[CHRIST'S FOLK—*Continued.*]*Contents.*

PART	Page	PART	Page
I. The Peace of Polissena . . .	1	II. Rossini's Return to Florence . . .	180
II. 'Pensatevi Voi!'	47	III. The Love of the Duomo . . .	184
III. The Mother of the Orphans* .	71	IV. The Locanda at Bassano . . .	188
IV. The Nun's School in Florence :—		V. The Patriarch of Venice . . .	195
I. The Nun's School in Florence	127	VI. The Armenian Ida	201
II. Polissena "in Vena" . . .	138	VII. In the Dark Valley	207
III. Francesca's Bee	140	VIII. "Addio, Cara!"	212
IV. Enrichetta's Nightingales .	143		
V. Rosita and Angelina	144	VI. Lieti Andiamo :—	
VI. Into Good Hands	151	I. The Knitting for Cesira . . .	221
VII. Rivalta	156	II. The Story of the Savings Bank	226
VIII. St. Mark Still Preaches . .	166	III. Rosita, and Giacomo Boni . .	231
IX. Enrichetta's Charity	171	IV. The Story of Santa Rosa . .	238
V. "Addio, Cara!" :—		V. The Doge's Daughter	243
I. Kindness of the Wild West .	177	VI. How St. Peter Lost his Temper	246
		VII. The Story of the Bishop of Verona	251
		VIII. Lieti Andiamo	256

Text.

Besides the Preface, as noted above, and several foot-notes, Professor Ruskin contributed portions of the text, which may be found on the undermentioned pages :—
 Pages 69—70 (dated "Brantwood, February 11th, 1887"); pp. 122—124; 127—133; 142—143 (signed "J. R.," and dated "Sept., 1887"); p. 158; pp. 177—178 (signed "J. R.," and dated "October, 1887"); and pp. 180—181 (signed "J. R.," and dated "October, 1887"). The Nominal Indices, pp. 125—126; 175—176; 219—220; and 263—264, were also supplied by the Editor.

Vol. II. : 1889.

Of Vol. II of *Christ's Folk in the Apennine*, only Part I has yet been issued. It is entitled *Giannina Singing*, and contains pp. ii + 46. Issued (in April, 1889) in paper wrappers, uniform with the preceding parts. One Thousand copies were printed.

Contents.

	Page		Page
I. The Sorella and I have a Debate concerning Enrichietta	1	VI. Moonlight in Venice	17
II. The Sitting for the Gesù Bambino .	3	VII. The Watcher by the Pentola . .	19
III. The Singing Swallows	6	VIII. Running Brooks	21
IV. Ida's Anniversary	10	IX. The Golden Robin	26
V. Santa Rosa's Olive-tree	14	X. Giannina Singing to Beatrice . .	36

* Most of this Part is also printed in *Fors Clavigera*, Vol. VIII, last number, *Rosy Vale*.

(334.)

[TURNER'S RIVERS OF FRANCE: 1887.]

Turner's / Rivers of France / With an Introduction by John Ruskin / and / Steel Engravings / selected from the originals of / J. M. W. Turner, R.A. / Described by Leitch Ritchie / the companion of Turner during his tour through France / With a Biography of the Artist / By Alaric A. Watts / Vol. I. [Vol. II.] / London / The London Printing and Publishing Company, Limited / New York: A. W. Gittens.

Collation:—Demy quarto; Vol. I. pp. lxii + 144; Vol. II. pp. iv + 192.

Issued in cloth boards.

The so-called "Introduction by John Ruskin, LL.D.," is not an original composition, but consists of *garbled* extracts from *Modern Painters*. It occupies pp. i—viii.

(335.)

[ULRIC THE FARM SERVANT: 1888.]

Ulric the Farm Servant. / A Story of the Bernese Lowland. / By / Jeremias Gotthelf,* / Translated into English from the Original German / by / Julia Firth. / Revised and Edited, with Notes, / by / John Ruskin, LL.D., D.C.L., / Honorary Student of Christ Church, and Honorary Fellow of Corpus Christi / College, Oxford. / G. Allen, / Sunnyside, Orpington, Kent. / 1888.

Collation:—Octavo, pp. x + 428; consisting of Title-page (with imprint: "Printed by Hazell, Watson, & Viney, Ltd.,

* Pseudonym for Albert Bitzius.

[ULRIC—Continued.]

London and Aylesbury," on the reverse) pp. i—ii; Preface (signed "J. Ruskin," and dated "Brantwood, 30th June, 1885,") pp. iii—vii; p. viii is blank; Contents pp. ix—x; and Text of *Ulric the Farm Servant* pp. 1—428. The imprint is repeated at the foot of the last page.

Issued in cloth boards, lettered across the back: "Ulric / the Farm / Servant." The Volume was published at the price of Ten Shillings.

Ulric the Farm Servant was issued originally in Parts, as follows:

PART	I.	pp.	1—48; issued	July,	1886.
"	II.	"	49—96; "	"	"
"	III.	"	97—142; "	Sept.	"
"	IV.	"	143—190; "	Nov.	"
"	V.	"	191—238; "	March,	1887.
"	VI.	"	239—284; "	June,	"
"	VII.	"	285—332; "	Oct.	1888.
"	VIII.	"	333—380; "	"	"
"	IX.	"	381—428; "	"	"

Each Part was furnished with a separate title-page, as above. They were issued in pale buff coloured paper wrappers, with the title-page (enclosed in a double ruled frame) repeated upon the front, with the addition of the *Rose*. One Thousand copies of each Part were printed. The Parts were published at the price of One Shilling each.

*Contents.**Part I.*

CHAPTER	PAGE	CHAPTER	PAGE
I. A Master awakes	I	III. An Instruction during the Night . .	23
II. A Cheerful Sunday at a Pleasant Farmhouse	11	IV. Another Conversation with a Good Master	32

Part II.

CHAPTER	PAGE	CHAPTER	PAGE
I. An Enemy comes and sows Tares amongst the Wheat . .	47	VII. How a good Man understands the Just Desires of his Servant, and favours them in a Dis-interested Manner	120
II. How the Game of Hurnuss helped to sober Ulric	47	VIII. How Ulric left his old Place . .	143
III. How the Master fosters the Growth of the Good Seed . .	70	IX. The Nut-brown Eyes	152
IV. As soon as a Man has Money, he is surrounded by Speculators	82	X. How Ulric conducted himself as Head-Servant	163
V. Ulric rises in Importance, especially in the Eyes of Servant-maids	92	XI. The first Sunday in a New Place .	175
VI. How Ulric bargains about a Cow and nearly gets a Wife . . .	103	XII. How Ulric wins his Way in House and Field, and also in Honest Hearts	191
		XIII. Ulric succeeds in obtaining Young Cows and New Servants .	205

[ULRIC—*Continued.*]

CHAPTER	PAGE	CHAPTER	PAGE
XIV. How a Father and Son bring various Arts to bear upon a Servant	229	XVIII. Ulric becomes clever in Reckoning	285
XV. How they feast, yet some are not satisfied	239	XIX. How a Journey to a Watering-place put out a Reckoning . .	298
XVI. How the Efforts of a Good Mother can make Crooked Ways Straight	253	XX. Domestic War	316
XVII. The Head Servant finds Favour in the Eyes of the Master's Daughter	264	XXI. The Betrothal is followed by Disquietude instead of Peace	333
		XXII. Of a Second Journey, which also leads to Unexpected Events .	344
		XXIII. The Knots begin to loosen . .	381
		XXIV. How at last the Wedding takes place	395

Text.

Besides the Preface Mr. Ruskin contributed a portion of the text, pp. 329—332, also many foot-notes.

(336.)

[HANDBOOK TO THE NATIONAL GALLERY: 1888.]

A Popular Handbook / to the / National Gallery / including, by special permission, / notes collected from the works of / Mr. Ruskin / Compiled by / Edward T. Cook / With Preface by John Ruskin, LL.D., D.C.L. / London / Macmillan and Co. / and New York / 1888 / *All rights reserved.*

Collation :—Crown octavo, pp. xxi + 703.

Issued (in *September*, 1888) in cloth boards, price Twelve Shillings and Sixpence. There was also an edition of 250 copies on large (hand-made) paper, issued in two volumes, octavo, price Two Guineas.

The Preface (signed "J. Ruskin," and dated "*April*, 1888") occupies pp. vii—ix. Mr. Ruskin also contributed to the volume two foot-notes, one on p. 8, the other on p. 9.

A Second edition of the *Handbook* was issued in 1889, and a Third in 1890.

(337.)

[AFTERNOON LECTURES ON LITERATURE AND ART :
1869.]

The / Afternoon Lectures on / Literature & Art. / Delivered
in the / Theatre of the Royal College of Science, / S.
Stephen's Green, Dublin, / in the Years 1867 & 1868. /
Dublin : / William McGee, 18 Nassau Street, / College,
School, and Medical Bookseller, / London : Bell and Daldy. /
1869.

Collation :—Octavo, pp. vii + 348.

Issued in green cloth boards at the price of Five Shillings. This
Volume is the Fifth of the Series.

Mr. Ruskin's Lecture "The Mystery of Life and its Arts" occupies
pp. 91—137. It is included in the Octavo editions of *Sesame and
Lilies* (see *ante*, Vol. I, p. 121).

(338.)

[AMATEUR'S PORTFOLIO OF SKETCHES : 1844.]

Collation :—Imperial folio. The title-page reads : "The /
Amateur's / Portfolio / of / Sketches / 1844," enclosed in
an elaborate border into which the names of all the con-
tributors are introduced ; beneath is lithographed "London,
Published 1844 for J. P. Walton by Messrs. P. & D. Col-
naghi & Co. Pall Mall East. C. Hullmandel's Lithography."
The title-page is followed by a dedication to the Queen,
with a Table of Contents on the reverse.

Issued in blue cloth boards, lettered on the back "Amateur's
Portfolio of Sketches" ; this is repeated on the front, enclosed in
a fanciful border of many colours.

[AMATEUR'S PORTFOLIO—*Continued.*]

The book contains thirty lithographs, of which the 23rd is signed in facsimile "Piazza Santa Maria del Pianto, Roma. J. Ruskin," and measures 15" × 10½" with a two inch border of white paper.

NOTE.

The Second Edition of *A Handbook of Pictorial Art*, by the Rev. R. St. John Tyrwhitt, M.A. (Oxford: Clarendon Press, 1875), contains, facing p. 219, a chromograph after a water-colour drawing by Professor Ruskin of an apple. This illustration is referred to on p. 173. In his Preface, the Author writes:—"Mr. Ruskin's works are referred to, or quoted, or they have suggested my statements, almost throughout the book."

DIVISION E.

SUMMARY OF COLLECTED WORKS.

VOL.			
I.	Sesame and Lilies	See <i>ante</i> , Vol. I, p.	118
II.	Munera Pulveris	" "	195
III.	Aratra Pentelici	" "	199
IV.	The Eagle's Nest	" "	207
V.	Time and Tide	" "	144
VI.	The Crown of Wild Olive	" "	134
VII.	Ariadne Florentina	" "	215
VIII.	Val D'Arno	" "	220
IX.	The Queen of the Air	" "	152
X.	The Two Paths	" "	105
XI.	"A Joy for Ever"	" "	84

DIVISION F.

SELECTIONS.

(339.)

[SELECTIONS: 1861.]

Selections / from the / Writings of John Ruskin, / Master
of Arts, Oxon, / Author of "Modern Painters," "Seven
Lamps of Architecture," / "Stones of Venice," etc. etc. /
[*Quotation from "Modern Painters."*] / With a portrait. /
London: / Smith, Elder and Co., 65, Cornhill. /
M.DCCC.LXI. / [*The right of Translation is reserved.*]

Collation :—Post octavo, pp. viii + 440, consisting of: Title-page
(with blank reverse) pp. i—ii; Advertisement * p. iii; List
of works from which the selections are taken, p. iv; Con-
tents pp. v—viii; and Text pp. 1—440. The imprint,
"London: Smith, Elder and Co., Little Green Arbour
Court, Old Bailey, E.C.," is at the foot of the last page.

Issued in green cloth boards, lettered across the back: "Selec-
tions / from the / Writings / of / John Ruskin. / London / Smith,
Elder & Co." The Volume was published at the price of Six
Shillings.

Messrs. Smith, Elder & Co. issued several reprints of this book during the
ten years which followed its first appearance. The First edition was published
on *November 18th, 1861*; the Second on *July 1st, 1862*.

* This *Advertisement* reads as follows :—

"The Publishers beg to state that this volume has originated in suggestions,
from numerous quarters, that a book of this kind would be acceptable to a
large circle of readers, to whom, from various and obvious causes, the
principal works whence it is derived are not easily accessible.

"The Publishers think it right to add that Mr. Ruskin, though tacitly con-
senting to this publication, has taken no part in making the selections, and is
in no way responsible for the appearance of the volume."

[SELECTIONS—*Continued.*]*Contents.*

	PP.
Scenes of Travel	1—53
Characteristics of Nature	54—92
Painting and Painters	93—182
Architecture and Sculpture	183—277
Ethical	278—373
Miscellaneous	374—440

The Selections are from *Modern Painters*, *The Seven Lamps of Architecture*, *The Stones of Venice*, *Lectures on Architecture and Painting*, *The Two Paths*, *Harbours of England*, *The Political Economy of Art*, and Two or Three Pamphlets. The passages were chosen by Mr. Ruskin's father.

Illustration.

A portrait of Mr. Ruskin, engraved by Francis Holl after a chalk drawing by George Richmond, is given as a frontispiece. It is signed in facsimile "J. Ruskin." Another engraving by F. Holl from this portrait, had been previously published by Messrs. Smith, Elder & Co. on *July 3rd*, 1858, in two forms, Colombyer proofs at Two Guineas and Imperial prints at One Guinea.

(340.)

[ETHICAL SELECTIONS: 1875.]

University of Madras. / B.A. Examination of 1877. / Selections / from the Writings of John Ruskin. / Ethical, / Edited by / D. Duncan, M.A., / Professor of Logic and Moral Philosophy, Presidency College, / Registrar of the University of Madras. / Printed for the University, / at the Lawrence Asylum Press, Mount Road, / by W. H. Moore. / 1875.

Collation :—Octavo, pp. viii + 62, consisting of: Half-title (with blank reverse) pp. i—ii ; Title-page (with blank reverse) pp. iii—iv ; Preface (dated "University of Madras, *July*, 1875") p. v ; List of Works from which the Selections are taken, p. vi ; Contents (with blank reverse) pp. vii—viii ; and Text pp. 1—62.

[ETHICAL SELECTIONS—*Continued.*]

Issued in reddish-brown coloured cloth boards, lettered across the front : " Ethical Selections."

The Selections are from *Modern Painters* ; *The Seven Lamps of Architecture* ; *The Stones of Venice* ; *The Political Economy of Art* ; and *The Two Paths*.

A copy of this book is in the Bodleian Library.

(341.)

[THE RUSKIN BIRTHDAY BOOK : 1883.]

The / Ruskin Birthday Book : / a Selection of Thoughts, Mottoes, and Aphorisms, / for every day in the year, / from the works / of / John Ruskin, LL.D. / Honorary Student of Christ Church ; Honorary Fellow of / Corpus Christi College ; and Slade Professor / of Fine Art, Oxford. / Collected and Arranged / by / M. A. B. and G. A.* / [*Quotation from " St. Mark's Rest."*] / George Allen / Sunnyside, Orpington, Kent / 1883

Collation :—Foolscap Quarto, pp. iv + 282, consisting of : Half-title (with blank reverse) pp. i—ii ; Title-page (with imprint : " Chiswick Press :—C. Whittingham and Co., Took's Court, / Chancery Lane," on the reverse) pp. iii—iv ; and Text pp. 1—282. The imprint is repeated on the reverse of the last page. The pages are not numbered.

Issued (on *Dec. 17th*) in mottled-grey paper boards, with white paper back label, which reads " The / Ruskin / Birthday Book / 1883." Three Thousand copies were printed, and published at the price of Ten Shillings.† There were also One Thousand large paper copies (post quarto) printed, price Fifteen Shillings.‡

* Miss Maud Bateman and Miss Grace Allen.

† Only 75 copies were issued in paper boards, the remainder being put up in cloth.

‡ Only 100 copies were issued in paper boards, the remainder being cased in cloth of a dull red colour.

[BIRTHDAY BOOK—*Continued.*]*Illustration.*

A portrait of Professor Ruskin, engraved by W. Roffe from a photograph by Elliott & Fry, is given as a frontispiece. It is signed in facsimile "Faithfully yours, John Ruskin." This portrait was pulled on India paper for the large paper copies.

NOTE.

The following books, containing Selections from the writings of Prof. Ruskin, have already been described in previous Divisions of the Bibliography.

The Rights of Labour	See <i>ante</i> , Vol. I, p. 115
Fronde Agrestes	" " II, " 42
In Montibus Sanctis	" " " " 44
Coeli Enarrant	" " " " 45
The Stones of Venice—Travellers' Edition	" " " " 65
On the Nature of Gothic Architecture	" " " " 73
Notes on the Millais Collection	" " " " 95
Notes on the Holman Hunt Collection	" " " " 96

PART II.

*CONTRIBUTIONS TO PERIODICAL
LITERATURE, ETC.*

PART II.—MR. RUSKIN'S CONTRIBUTIONS TO
PERIODICAL LITERATURE.

DIVISION A.

ESSAYS, REVIEWS, MAGAZINE ARTICLES, &c.

(342.)

Loudon's *Magazine of Natural History*, Vol. vii, No. 41, *September*, 1834,
pp. 438—439.

ENQUIRIES ON THE CAUSES OF THE COLOUR OF THE WATER OF
THE RHINE.

[Signed "J. R.," and dated "*March*, 1834."]

Reprinted in *On the Old Road*,* 1885, Vol. i, pp. 699—700.

In Loudon's *Magazine*, Mr. Ruskin's paper was followed (pp. 439—443) by
"Remarks, in Contribution to an Answer," by the Rev. W. B. Clarke, A.M.,
F.G.S.

(343.)

Loudon's *Magazine of Natural History*, Vol. vii, No. 43, *November*, 1834,
p. 592.

NOTE BY MR. RUSKIN.

Criticising an article [signed "E. L."] on the perforation of a leaden pipe
by rats, which had appeared in a previous number.

[Signed "J. R.," and dated "*September*, 1834."]

Reprinted in *On the Old Road*, 1885, Vol. i, p. 700 [footnote].

* Additional information concerning the Essays, etc., reprinted in *On the Old Road*, may be found under the description of that work. [See *ante*, Vol. i, pp. 295—307.]

(344.)

Loudon's *Magazine of Natural History*, Vol. vii, No. 44, *December*, 1834,
pp. 644—645, and *Note* on p. 648.

FACTS AND CONSIDERATIONS ON THE STRATA OF MONT BLANC;
AND ON SOME INSTANCES OF TWISTED STRATA OBSERVABLE
IN SWITZERLAND.

[Signed "J. R.," and dated "*March*, 1834."]

Reprinted in *On the Old Road*, 1885, Vol. i, pp. 701—702.

Mr. Ruskin's paper in *Loudon's Magazine* was illustrated by three woodcuts from drawings by himself. It was followed (pp. 645—654) by "Remarks added by the Rev. W. B. Clarke, to whom J. R.'s Notes had been submitted."

(345.)

Loudon's *Magazine of Natural History*, Vol. ix, No. 65, *September*, 1836,
pp. 488—490.

THE INDURATION OF SANDSTONE.

[Signed "J. R.," and dated "*Herne Hill, July 25*, 1836."]

Reprinted in *On the Old Road*, 1885, Vol. i, pp. 703—706.

(346.)

Loudon's *Magazine of Natural History*, Vol. ix, No. 66, *October*, 1836,
pp. 533—536.

OBSERVATIONS ON THE CAUSES WHICH OCCASION THE VARIATION
OF TEMPERATURE BETWEEN SPRING AND RIVER WATER.

[Dated "*Herne Hill, Sept. 2*, 1836."]

Reprinted in *On the Old Road*, 1885, Vol. i, pp. 707—711.

(347.)

Friendship's Offering, 1837, pp. 217—226.

LEONI; A LEGEND OF ITALY.

Reprinted (for private distribution) in pamphlet form, as follows :—
Leoni; / *A Legend of Italy*. / By / J. R. / *London*: / 1868.—Post
octavo, pp. 15. [See *ante*, Vol. i, pp. 147—148, No. 139.]

(348.)

London's *Architectural Magazine*, 1837—1838.

THE POETRY OF ARCHITECTURE.

- I. Introduction Vol. iv, No. 45, *Nov.* 1837, pp. 505—508
- II. The Cottage.
 1. The Lowland Cottage.—
England and France 46, *Dec.*, ... 555—560
Dated "Oxford, *Sept.* 1837."
 2. The Lowland Cottage.—
Italy* v, ... 47, *Jan.*, 1838, ... 7—14
Dated "Oct. 12, 1837."
 3. The Mountain Cottage.—
Switzerland 48, *Feb.*, ... 56—63
 4. The Mountain Cottage.—
Westmoreland 49, *March*, ... 97—105
Dated "Oxford, *Jan.* 1838."
 5. A Chapter on Chimneys 50, *April*, ... 145—154
Dated "Oxford, *Feb.* 10."
 - Concluding Remarks 51, *May*, ... 193—198
- III. The Villa.
 1. The Mountain Villa.—
Lago di Como † 52, *June*, ... 241—250
Continued 53, *July*, ... 289—300
Concluded 54, *Aug.*, ... 337—344
Dated "Oxford, *July*, 1838."
 2. The Lowland Villa.—
England 55, *Sept.*, ... 385—392
 3. The English Villa.—
Principles of Composition 56, *Oct.*, ... 433—442
Dated "Oxford, *August*, 1838."
 4. The British Villa. The
Cultivated or Blue,
Country.—Principles
of Composition 57, *Nov.*, ... 481—494
 5. The British Villa. Hill,
or Brown, Country.—
Principles of Composi-
tion 58, *Dec.*, ... 533—554
Dated "Oxford, *October*, 1838."

The Articles were illustrated by 45 woodcuts from drawings by the Author. The full title reads:—"The Poetry of Architecture; or the Architecture of the Nations of Europe considered in its Association with natural Scenery and National Character. By Kata Phusin."

The Poetry of Architecture has for many years been published in America in book form. An authorised English edition is now (*February*, 1892) announced by Mr. Geo. Allen as being in preparation.

* A "Supplementary Notice to the Paper on the Lowland Cottage—Italy" was printed on p. 105.

† "Notes to the Italian Villa" were printed on pp. 300—301.

(349.)

Loudon's *Architectural Magazine*, 1838.

ON THE CONVERGENCE OF PERPENDICULARS.

	DATED
Vol. v, No. 48, <i>Feb.</i> , 1838, pp. 94—96.	Oxford, <i>Nov. 17th</i> , 1837.
„ „ „ 50, <i>April</i> „ „ 191—192.	„ <i>March 5th</i> .
„ „ „ 52, <i>June</i> , „ „ 282—283.	„ <i>May 1st</i> , 1838.
„ „ „ 57, <i>Nov.</i> , „ „ 526—528.	„ <i>Sept. 5th</i> .
„ „ „ 59, <i>Jan.</i> , 1839, „ 709—710.	„ <i>Nov. 12th</i> , 1838.

The above Contributions were signed "Kata Phusin," and were criticisms of an Article which had appeared in Vol. iv, p. 518. They were illustrated by woodcuts from drawings by the author.

Replies to "Kata Phusin" were printed on pp. 140—141, 190—191 228—230, 425—426, 426—430, and 707—709.

(350.)

Loudon's *Architectural Magazine*, Vol. v, No. 58, *December*, 1838, p. 624.

PLANTING CHURCHYARDS.

The above Contribution was signed "Kata Phusin." It was a criticism of an Article which had appeared on p. 352.

(351.)

Loudon's *Architectural Magazine*, Vol. v, No. 59, *January*, 1839, pp. 625—636.

PROPRIETY OF COMBINING WORKS OF ART WITH THE
SUBLIMITY OF NATURE CONSIDERED.

The Essay was dated "Oxford, *October 20*, 1838." It was illustrated by woodcuts from drawings by the author. The Article was entitled:—"Whether Works of Art may, with Propriety, be combined with the Sublimity of Nature; and what would be the most appropriate Situation for the Proposed Monument to the Memory of Sir Walter Scott, in Edinburgh? By Kata Phusin."

(352.)

Transactions of the Meteorological Society, Vol. i, 1839, pp. 56—59.

REMARKS ON THE PRESENT STATE OF METEOROLOGICAL SCIENCE.

[Dated "Oxford University."]

Reprinted in *The Monthly Meteorological Magazine*, Vol. v, *April*, 1870, p. 36.

Also reprinted in *On the Old Road*, 1885, Vol. i, pp. 712—716.

(353.)

The Quarterly Review, Vol. 81; No. clxi; *June*, 1847; pp. 1—57.

LORD LINDSAY'S "CHRISTIAN ART."

Reviews of: (1) *Progression by Antagonism: a Theory, involving Considerations touching the Present Position, Duties, and*

Destiny of Great Britain. By Lord Lindsay. London, 1846.
(2) *Sketches of the History of Christian Art.* By Lord Lindsay.
3 vols. 8vo. London, 1847.

Reprinted in *On the Old Road*, 1885, Vol. i, pp. 21—132.

(354.)

The Quarterly Review, Vol. 82; No. clxiv; March, 1848; pp. 390—427.

EASTLAKE'S "HISTORY OF OIL PAINTING."

Reviews of: (1) *Materials for a History of Oil Painting*, by Chas. Lock Eastlake, R.A. London, 1847. (2) *An Essay upon Various Arts, by Theophilus, Priest and Monk; forming an Encyclopædia of Christian Art of the Eleventh Century.* Translated, with Notes, by Robert Hendrie. London, 1847.

Reprinted in *On the Old Road*, 1885, Vol. i, pp. 133—205.

(355.)

The Art Journal, No. cxxix, March 1849, pp. 76—77.

SAMUEL PROUT.

A Biographical and Critical Notice.

Reprinted privately in pamphlet form, as follows:—*Samuel Prout.* / *By John Ruskin, M.A. | Honorary Student of Christ Church | and* / *Slade Professor of Fine Art. | Oxford: | printed for private circulation* / *only. | MDCCCLXX. Crown Octavo, pp. vi+10. [See ante, Vol.* / *i, p. 154, No. 148.]*

Also reprinted in *On the Old Road*, 1885, Vol. i, pp. 206—220.

A portrait of Samuel Prout (engraved on wood from a sketch in crayon by Sir W. Ross, R.A.), which headed Mr. Ruskin's essay in *The Art Journal*, was not reproduced either in *On the Old Road*, or the private pamphlet.

(356.)

The Report of the National Gallery Site Commission, 1857, pp. 92—97.

EVIDENCE OF JOHN RUSKIN.

Reprinted in the *Literary Gazette* of August 22nd, 1857; also in *On the Old Road*, 1885, Vol. i, pp. 549—573.

(357.)

Proceedings of the Royal Society of Edinburgh, 1857—8, Vol. iv, No. 48,
pp. 82—84.

THE GEOLOGY OF CHAMOUNI.

Notice respecting some Artificial Sections illustrating the Geology of Chamouni.

Also printed separately (see *ante*, Vol. i, p. 89).

(358.)

Transactions of the National Association for the Promotion of Social Science,
1858, pp. 311—316.

EDUCATION IN ART.

Reprinted in "*A Joy for Ever*" (see *ante*, Vol. i, p. 86).

(359.)

The Cornhill Magazine, Vol. i, No. 3, March 1860, pp. 322—328.

SIR JOSHUA AND HOLBEIN.

Reprinted in *On the Old Road*, 1885, Vol. i, pp. 221—236.

(360.)

Report from the Select Committee on Public Institutions, 1860, pp. 113—123.

EVIDENCE OF JOHN RUSKIN.

Reprinted in *On the Old Road*, 1885, Vol. i, pp. 574—601.

(361.)

The Cornhill Magazine, 1860.

"UNTO THIS LAST."

ESSAY.

- | | | | | |
|----------------------------|-----------------|---------------|-------|-------------|
| I. The Roots of Honour. | Vol. II, No. 8, | August, | 1860, | pp. 155—166 |
| II. The Veins of Wealth. | " " | 9, September, | " " | 278—286 |
| III. Qui Judicatis Terram. | " " | 10, October, | " " | 407—418 |
| IV. Ad Valorem. | " " | 11, November, | " " | 543—564 |

Each Essay is signed "J. R." They were reprinted in *Harper's New Monthly Magazine*, New York, September—December, 1860. In 1862 these articles were 'collected' and issued by the author as a volume entitled "*Unto this Last*": *Four Essays on the First Principles of Political Economy*. [See *ante*, Vol. i, pp. 110—115.]

(362.)

Proceedings of the Royal Institution of Great Britain, 1861, Vol. iii, Part xi,
pp. 358—360.

ON TREE TWIGGS.

[Signed "J. R."]

Also circulated privately in pamphlet form: Octavo, pp. 3. [See *ante*, Vol. i, pp. 109—110, No. 95.]

Reprinted in *On the Old Road*, 1885, Vol. i, pp. 717—720.

(363.)

Fraser's Magazine, 1862—1863.

ESSAYS ON POLITICAL ECONOMY.

Being a Sequel to Papers which appeared in the 'Cornhill Magazine.'

ESSAY.

- I. Vol. lxxv, No. 390, *June*, 1862, pp. 784—792
- II. „ lxxvi, „ 393, *September*, „ „ 265—280
- III. „ „ „ 396, *December*, „ „ 742—756
- IV. „ lxxvii, „ 400, *April*, 1863, „ 441—462

The above Essays were 'collected' by the author and issued as a volume, in 1872, under the title of *Munera Pulveris: Six Essays on the Elements of Political Economy*. [See *ante*, Vol. i, pp. 195—199.]

(364.)

Proceedings of the Royal Institution of Great Britain, 1863, Vol. iv, Part ii, No. 38, pp. 142—146.

ON THE FORMS OF THE STRATIFIED ALPS OF SAVOY.

[Signed "J. R."]

Also circulated privately in pamphlet form: Octavo, pp. 4. [See *ante*, Vol. i, pp. 115—116, No. 103.]

Reprinted in *The Geologist*, July 1863, Vol. vi, No. 67, pp. 256—259.*

Also reprinted in *On the Old Road*, 1885, Vol. i, pp. 721—727.

(365.)

Report of the Royal Academy Commission, 1863, pp. 546—555.

EVIDENCE OF JOHN RUSKIN.

Reprinted in *On the Old Road*, 1885, Vol. i, pp. 602—624.

(366.)

Sessional Papers of the Royal Institute of British Architects, 1864—5, Part iii, No. 2, pp. 139—147.

AN INQUIRY INTO SOME OF THE CONDITIONS AT PRESENT AFFECTING THE STUDY OF ARCHITECTURE IN OUR SCHOOLS.

Reprinted in *On the Old Road*, 1885, Vol. i, pp. 371—400,—under the title of: *The Study of Architecture in our Schools*.

Also reprinted (in America) in pamphlet form: New York, John Wiley & Son, 1866 [and later dates], crown octavo, pp. 29.

* In *The Geologist* for September, 1863, the Editor (S. J. Mackie, F.G.S., F.S.A.) had an article on Mr. Ruskin's lecture on the Savoy Alps, to which he prefixed a wood-cut from a diagram by Mr. Ruskin of a Section of the Brezon, in the Alps of Savoy. The article quotes a few sentences of Mr. Ruskin's lecture which are not printed in the report.

(367.)

The Art Journal, New Series, 1865—1866.

THE CESTUS OF AGLAIA.

Partly reprinted in *On the Old Road*, 1885, Vol. i, pp. 439—546 ;
as follows :—

		Printed in <i>The Art Journal</i> .	Reprinted in <i>On the Old Road</i> , Vol. i.
			PP. PP.
Prefatory	Vol. iv, No. 37, <i>January</i>	1865, 5—6	. . 439—451
Chapter	I. Vol. iv, No. 38, <i>February</i>	1865, 33—35	. . 452—467
do	II. Vol. iv, No. 39, <i>March</i>	1865, 73—74	. . *
do	III.† Vol. iv, No. 40, <i>April</i>	1865, 102—103	. . 468—482
do	IV. Vol. iv, No. 41, <i>May</i>	1865, 129—130	. . 483—497
do	V. Vol. iv, No. 42, <i>June</i>	1865, 177—178	. . 498—513
do	VI. Vol. iv, No. 43, <i>July</i>	1865, 197—199	. .
do	VII. Vol. v, No. 49, <i>January</i>	1866, 9—10	. . 514—522
do	VIII. Vol. v, No. 50, <i>February</i>	1866, 33—34	. . 523—533
do	IX. Vol. v, No. 52, <i>April</i>	1866, 97—98	. . 534—546

* Chapter ii of *The Cestus of Aglaia* was not included in *On the Old Road*, Mr. Ruskin having already reprinted it (with a few verbal alterations) in *The Queen of the Air*, part iii, §§135—142, pp. 163—175. Chapter vi was for the same reason omitted, it having also been incorporated in *The Queen of the Air*, §§143—159. [See *ante*, Vol. i, p. 151, No. 143.]

† This Chapter was read by Mr. Ruskin. at Oxford, on *November 22nd*, 1884, as a by-lecture, during the delivery of the course on the *Pleasures of England*.

(368.)

Geological Magazine, Vol. ii, No. 8, *February*, 1865, pp. 49—54 ; and Vol. ii, No. 11, *May*, 1865, pp. 193—196.NOTES ON THE SHAPE AND STRUCTURE OF SOME PARTS OF THE
ALPS, WITH REFERENCE TO DENUDATION.

Professor Ruskin's *Notes* were illustrated by woodcuts from drawings by himself ; four of these were included in the text of the first paper, and a Plate, *Alpine Structure* (in four figs.) was given with the second.

(369.)

Geological Magazine, 1867—1870.

ON BANDED AND BRECCIATED CONCRETIONS.

Vol. iv, No. 38, <i>August</i> ,	1867, pp. 337—339
“ “ “ 41, <i>November</i> ,	“ “ 481—483
“ v, “ 43, <i>January</i> ,	1868, “ 12—18
“ “ “ 46, <i>April</i> ,	“ “ 156—161
“ “ “ 47, <i>May</i> ,	“ “ 208—213*
“ vi, “ 66, <i>December</i> ,	1869, “ 529—534
“ vii, “ 67, <i>January</i> ,	1870, “ 10—14

* Dated “Denmark Hill, 22nd April, 1868.”

Illustrations.

PLATE.

- I. Banded and Brecciated Concretions (*in 3 figs.*).
Drawn by J. Ruskin. Engraved by G. Allen.
- II. Rock Veins (*in 3 figs.*).
Drawn by J. Ruskin. Engraved by G. Allen.
- III. Amethyst Quartz (*in 3 figs.*).
Drawn by J. Ruskin. Engraved by G. Allen.
- IV. Section and Map of a Concrete Agate (*in 2 figs.*).
Fig. i. *Drawn by John Ruskin. Engraved by J. C. Armitage.*
„ ii. *Drawn and Engraved by G. Allen.*
- V. Folded Agates and Mural Agates (*in 4 figs.*)
Drawn by J. Ruskin. Engraved by G. Allen.
- VI. Mural Agates (*in 2 figs.*).
Drawn and Engraved by G. Allen.
- VII. Transition from Mural to Involute Agate.
Drawn and Engraved by G. Allen.

One Plate was given with each number of the Magazine. There were also several woodcuts included in the text.

(370.)

Annual Reports of the Director of the National Gallery to the Lords of the Treasury, 1867, pp. 67—69.

REPORT ON THE TURNER DRAWINGS IN THE NATIONAL GALLERY.

Signed “John Ruskin”; dated “27th March, 1858.”

(371.)

Proceedings of the Royal Institution of Great Britain, Vol. vi, Part I (for April, 1870), No. 52, pp. 55—61.

VERONA AND ITS RIVERS.

Reprinted in pamphlet form: Octavo, pp. 7. [See *ante*, Vol. i, p. 155, No. 149.]

Also reprinted in *On the Old Road*, 1885, Vol. i, pp. 654—664.

(372.)

The Contemporary Review, Vol. xvii, June, 1871, pp. 424—427.

THE RANGE OF INTELLECTUAL CONCEPTION PROPORTIONED TO THE RANK IN ANIMATED LIFE. *A Theorem.*

Previously issued as a ‘paper’ by the Metaphysical Society, before whom the address was read on April 25th, 1871.

Reprinted in *On the Old Road*, 1885, Vol. i, pp. 728—733.

(373.)

The Contemporary Review, Vol. xxi, March 1873, pp. 627—634.

THE NATURE AND AUTHORITY OF MIRACLE.

Previously issued as a 'paper' by the Metaphysical Society, before whom the address was read on *February 11th*, 1873.

Reprinted privately in pamphlet form, as follows :—

The Nature and Authority of Miracle. / By / John Ruskin / 1873. / For private distribution. Crown octavo, pp. 16. [See *ante*, Vol. i, p. 211, No. 197.]Also reprinted in *On the Old Road*, 1885, Vol. ii, pp. 353—366.

(374.)

The Contemporary Review, Vol. xxi, May, 1873, pp. 927—937.

HOME AND ITS ECONOMIES.

The Article is signed "John Ruskin," and is a reply to two papers which had appeared in the March number of the *Contemporary Review*—"The Bias of Patriotism" by Herbert Spencer, and "What is Culpable Luxury?" by W. R. Greg.Reprinted in *On the Old Road*, 1885, Vol. ii, pp. 179—201.

(375.)

Fraser's Magazine, New Series, Vol. xiv, July, 1876, pp. 121—123.

MODERN WARFARE.

Mr. Ruskin's Contribution took the form of a letter to the Editor of the Magazine. It was reprinted in *Arrows of the Chase*, 1880, Vol. ii, pp. 43—50.

(376.)

The Nineteenth Century, Vol. iii, No. 11, January, 1878, pp. 136—145.

AN OXFORD LECTURE.*

Reprinted in *On the Old Road*, 1885, Vol. ii, pp. 369—388.

(377.)

The University Magazine, Vol. i, No. iv, April, 1878, pp. 385—391.†

MY FIRST EDITOR.

An Autobiographical Reminiscence.

[Dated "1st February, 1878."]]

Reprinted in *On the Old Road*, 1885, Vol. i, pp. 3—18.

* This Lecture was the last of a course of twelve, and was delivered on Friday, November 30th, 1877.

† Old Series—*Dublin University Magazine*, Vol. XCI, No. DXLIV.

(378.)

The Nineteenth Century, Vol. iv, No. 21, for November 1878, pp. 925—931 ;
and Vol. iv, No. 22, for December 1878, pp. 1072—1082.

THE THREE COLOURS OF PRE-RAPHAELITISM.

Reprinted in *On the Old Road*, 1885, Vol. i, pp. 310—346.

(379.)

The Contemporary Review, Vol. xxxvii, February, 1880, pp. 316—333.

USURY. A REPLY AND A REJOINDER.

The 'Reply' is a letter from the Bishop of Manchester (Dr. Fraser) to Mr. Ruskin, dated "Manchester, December 8, 1879," and occupies pp. 316—320. The 'Rejoinder' is Mr. Ruskin's public answer to the Bishop's letter.

Reprinted in *On the Old Road*, 1885, Vol. ii, pp. 202—238.

(380.)

The Nineteenth Century, 1880—1881.

FICTION, FAIR AND FOUL.

Reprinted in *On the Old Road*, 1885, Vol. ii, pp. 3—166 ; as follows :—

SECTION	Printed in <i>The Nineteenth Century</i>		Reprinted in <i>On the Old Road</i> , Vol. ii.	
		PP.		PP.
I.	Vol. vii, No. 40, June	1880, 941—962 . . .		3—50
II.	Vol. viii, No. 42, August	1880, 195—206 . . .		51—74
III.	Vol. viii, No. 43, September	1880, 394—410 . . .		75—105
IV.	Vol. viii, No. 45, November	1880, 748—760* . . .		106—133
V.	Vol. x, No. 56, October	1881, 516—531 . . .		134—166

[Mr. Ruskin intended to contribute further papers on this subject to the 'Nineteenth Century.']

(381.)

Kirkcudbright Advertiser, May 30th, June 6th, 13th, 20th, 27th, July 4th,
11th, 18th, 25th, August 1st, 1884.

CATALOGUE OF MINERALS.

Professor Ruskin's Catalogue of Minerals presented by him to the Kirkcudbright Museum in May 1884. See extract from *The Guild of St. George, Master's Report*, 1884, on p. 289 of Vol. i of the *Bibliography*.

* Dated "Paris, September 20, 1880."

(382.)

The Century Guild Hobby Horse, No. 6, April, 1887, pp. 46—53.

ARTHUR BURGESS.

[Signed "J. Ruskin," and dated "*Brantwood*, 28th Feb. 1887."]Illustrated by a selection of the woodcuts prepared for the unfinished portion of *Proserpina*, and engraved by Arthur Burgess.

(383.)

The Magazine of Art, Vol. viii, No. 87, January, 1888, pp. 73—77.

THE BLACK ARTS: A REVERIE IN THE STRAND.

The article is signed "J. Ruskin," and dated "*Sandgate, St. Martin's Day*, 1887."*Illustrations.*Lucca. (*From a Tinted Pencil Drawing by John Ruskin.*) on p. 73
Signed "I. R. Lucca 30th Sep. '82."Mont Blanc de St. Gervais. (*From a Water-Colour Drawing by John Ruskin*, 1832,*) on p. 75The Cathedral Spire, Rouen. (*From a Pencil Drawing by John Ruskin*, 1835) on p. 76An Editorial Note in *Art* in December on p. ix of Vol. viii of *The Magazine of Art* (issued with No. 87) contains extracts from a letter written by Prof. Ruskin to the Editor on the Article and the Drawings.

NOTE.

The Art Journal, October and December, 1886, pp. 294—296 and 370—372, contains an article signed "A. Gordon Crawford" [Alexander Wise], entitled "Ruskin's Notes on Bewick's Birds." The Notes are taken from the copy of *Bewick* now in the Ruskin Museum, Sheffield.*The Ruskin Reading Guild Journal* for June, 1889, pp. 184—185, contains an "Unpublished Note by Mr. Ruskin." This Note was copied by the Rev. J. P. Faunthorpe from a book given to Whitelands College by Mr. Ruskin.An engraving of "Venice," from a drawing by John Ruskin, appeared in *The Art Journal* for February, 1883.

* This date should be 1882.

DIVISION B.

POEMS.

(384.)

Friendship's Offering, 1835, pp. 37—38.

SALTZBURG.*

Reprinted in *The Poems of John Ruskin*, 1891,† Vol. I, pp. 238—239, where the title is printed "Salzburg." The Poem was signed "J. R." in *Friendship's Offering*.

(385.)

Friendship's Offering, 1835, pp. 317—319.

FRAGMENTS FROM A METRICAL JOURNAL: ANDERNACHT. ST. GOAR.

Reprinted in *The Poems of John Ruskin*, 1891; *Andernach* on pp. 128—129; *St. Goar* on pp. 133—134 of Vol. I. The "First Sketch" of each of these Poems is given on pp. 281—283 of Vol. I of *The Poems of John Ruskin*. The *Fragments* were signed "J. R." in *Friendship's Offering*.

(386.)

Friendship's Offering, 1836, pp. 290—291.

THE MONTHS.

Reprinted in *Poems*, 1850,‡ pp. 23—24; and in *The Poems of John Ruskin*, 1891, Vol. I, pp. 176—177.

* In *Friendship's Offering* this poem was illustrated by a plate, drawn by W. Purser and engraved by E. Goodall, of "Saltzburg."

† "The Poems of John Ruskin: now first collected from original manuscript and printed sources; and edited, in chronological order, with notes, biographical and critical, by W. G. Collingwood. With facsimiles of mss. and illustrations by the author. Volume I.—Poems written in boyhood; 1826—1835. Volume II.—Poems written in youth; 1836—1845; and later Poems. George Allen, Sunnyside, Orpington, and Bell Yard, Temple Bar, London, 1891."

These Volumes were published after Part I.—Division A. of this Bibliography had been completed. They will therefore be described in the Appendix.

‡ "Poems. J. R. Collected 1850." This book is fully described in Vol. I, pp. 16—29, where the other appearances in print of the Poems are mentioned, and additional information given. See also *Notes to The Poems of John Ruskin*, 1891, at the end of each Volume of that work.

(387.)

Friendship's Offering, 1837, p. 102.

THE LAST SMILE.

Reprinted in *Poems*, 1850, p. 25; and in *The Poems of John Ruskin*, 1891, Vol. II, p. 7.

(388.)

Friendship's Offering, 1837, pp. 220—221.

SONG, "Full broad and bright is the silver light."

This Song was included in the prose story of *Leoni*. It was reprinted in *Poems*, 1850, p. 45; and in *The Poems of John Ruskin*, 1891, Vol. II, p. 3; also in the private reprint of *Leoni*, 1868, p. 9.

(389.)

Friendship's Offering, 1838, pp. 116—118.

THE SCYTHIAN GRAVE.

Reprinted in *Poems*, 1850, pp. 46—48; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 61—63.

(390.)

Friendship's Offering, 1838, pp. 119—120.

REMEMBRANCE.

Reprinted in *Poems*, 1850, pp. 49—50; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 64—65.

(391.)

Friendship's Offering, 1838, pp. 287—288.CHRIST CHURCH, OXFORD. (*Night*.)

Reprinted in *Poems*, 1850, pp. 51—52; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 66—67.

(392.)

Friendship's Offering, 1839, pp. 25—39.

A SCYTHIAN BANQUET SONG.

Reprinted in *Poems*, 1850, pp. 106—120; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 111—126.

(393.)

Friendship's Offering, 1839, pp. 140—142.

ARISTODEMUS AT PLATÆA.

Reprinted in *Poems*, 1850, pp. 71—73; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 89—91.

(394.)

The Amaranth, 1839, pp. 56—57.

THE RECREANT.

Reprinted in *Poems*, 1850, pp. 67—68; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 85—86.

(395.)

The Amaranth, 1839, p. 90.

THE WRECK.

Reprinted in *Poems*, 1850, pp. 69—70; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 87—88.

(396.)

The London Monthly Miscellany, Vol. I, No. 6, January 1839, p. 486.

SONG, "We care not what skies are the clearest."

Reprinted in *Poems*, 1850, pp. 87—88; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 92—93.

(397.)

The London Monthly Miscellany, Vol. I, No. 6, January 1839, p. 491.

SONG, "Though thou hast not a feeling for one."

Reprinted in *Poems*, 1850, pp. 89—90; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 94—95.

(398.)

The London Monthly Miscellany, Vol. I, No. 6, January 1839, p. 500.

HORACE.—"ITER AD BRUNDISIUM."

Reprinted in *Poems*, 1850, p. 91; and in *The Poems of John Ruskin*, 1891, Vol. II, p. 96.

(399.)

The London Monthly Miscellany, Vol. I, No. 7, February 1839, p. 536.

MEMORY.

Reprinted in *Poems*, 1850, pp. 92—93; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 97—98.

(400.)

The London Monthly Miscellany, Vol. I, No. 7, February 1839, pp. 558—559.

THE NAME.

Reprinted in *Poems*, 1850, pp. 94—96; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 99—101.

(401.)

The London Monthly Miscellany, Vol. I, No. 8, March 1839, p. 604.

CANZONET, "The winter's chill hath charmed the wave."

Reprinted in *Poems*, 1850, pp. 97—98; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 102—103.

(402.)

The London Monthly Miscellany, Vol. I, No. 8, March 1839, p. 624.

FRAGMENT, FROM A METEOROLOGICAL JOURNAL.

Reprinted in *Poems*, 1850, pp. 99—100; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 104—105.

(403.)

The London Monthly Miscellany, Vol. I, No. 8, March 1839, p. 635.

CANZONET, "There's a change in the green of the leaf."

Reprinted in *Poems*, 1850, p. 101; and in *The Poems of John Ruskin*, 1891, Vol. II, p. 106.

(404.)

The London Monthly Miscellany, Vol. I, No. 8, March 1839, p. 653.

THE MIRROR.

Reprinted in *Poems*, 1850, pp. 102—103; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 107—108.

(405.)

The London Monthly Miscellany, Vol. I, No. 9, April 1839, p. 739.

SONG OF THE TYROLESE; AFTER THE BATTLE OF BRIKEN.

Reprinted in *Poems*, 1850, pp. 104—105; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 109—110.

(406.)

Friendship's Offering, 1840, pp. 52—60.*

THE SCYTHIAN GUEST.

Reprinted in *Poems*, 1850, pp. 121—130; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 142—150.

(407.)

Friendship's Offering, 1840—1843.

THE BROKEN CHAIN.†

Part i,	<i>Friendship's Offering</i> ,	1840,	pp. 137—144
„ ii,	„ „	„ „	144—154
„ iii,	„	1841,	„ 311—319
„ iv,	„	1842,	„ 359—374
„ v,	„	1843,	„ 61—85

Reprinted in *Poems*, 1850, pp. 131—202; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 166—236.

(408.)

Friendship's Offering, 1840, pp. 244—248.

TO * * *

Reprinted in *Poems*, 1850, pp. 203—207, under the title of “To Adèle”; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 239—243.

* The ‘remainder’ of this volume was purchased by Messrs. Geo. Routledge & Co. The title-page was cancelled, and a new one substituted, which reads: “A Winter’s Wreath: a Literary Album [&c.]. London: George Routledge & Co., Soho Square.”

† In *Friendship's Offering* for 1843, Part v of this poem was illustrated by a plate, drawn by John Ruskin and engraved by E. Goodall, of the “Castle of Amboise.” This plate also appeared in one of the volumes of *Friendship's Offering* of which Messrs. Geo. Routledge & Co. purchased the ‘remainder.’ The volume does not contain Mr. Ruskin’s poem. The plate was reproduced for the large edition of *The Poems of John Ruskin*, 1891.

(409.)

Friendship's Offering, 1841, pp. 37—45.

THE TEARS OF PSAMMENITUS.

Reprinted in *Poems*, 1850, pp. 208—216; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 244—252.

(410.)

Friendship's Offering, 1841, pp. 73—74.

THE TWO PATHS.*

Reprinted in *Poems*, 1850, pp. 217—218; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 253—254.

(411.)

Friendship's Offering, 1841, pp. 107—108.

THE OLD WATER-WHEEL.

Reprinted in *Poems*, 1850, pp. 219—220; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 255—256.

(412.)

Friendship's Offering, 1841, pp. 168—180.

FAREWELL.

Reprinted in *Poems*, 1850, pp. 221—235; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 151—165.

(413.)

Friendship's Offering, 1841, pp. 217—218.

THE DEPARTED LIGHT.†

Reprinted in *Poems*, 1850, pp. 236—237; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 257—258.

* "Written for a picture of a lady teaching a boy to pray;—'Morning Devotion;' painted by G. Smyth, engraved by F. Bacon, in *Friendship's Offering*, 1841."—*The Poems of John Ruskin*, 1891; Vol. II, p. 356.

† "Written for a picture 'View in the Campagna near Rome,' drawn by W. Crouch, engraved by S. Fisher, in *Friendship's Offering*, 1841."—*The Poems of John Ruskin*, 1891; Vol. II, p. 357.

(414.)

Friendship's Offering, 1841, p. 288.

AGONIA.

Reprinted in *Poems*, 1850, p. 238 ; and in *The Poems of John Ruskin*, 1891, Vol. II, p. 259.

(415.)

Friendship's Offering, 1842, pp. 48—56.

THE LAST SONG OF ARION.

Reprinted in *Poems*, 1850, pp. 239—248 ; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 263—272.

(416.)

Friendship's Offering, 1842, pp. 178—180.

THE HILLS OF CARRARA.

Reprinted in *Poems*, 1850, pp. 249—251 ; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 273—275.

(417.)

Friendship's Offering, 1844, pp. 59—69.

THE BATTLE OF MONTENOTTE.*

Reprinted in *Poems*, 1850, pp. 255—264 ; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 285—294.

(418.)

Friendship's Offering, 1844, pp. 141—144.

A WALK IN CHAMOUNI.†

Reprinted in *Poems*, 1850, pp. 265—268 ; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 295—298.

* In *Friendship's Offering* this poem was illustrated by a plate, drawn by John Ruskin and engraved by J. C. Armytage, of "The Coast of Genoa." This plate was re-engraved for the large edition of *The Poems of John Ruskin*, 1891.

† In *Friendship's Offering* this poem was illustrated by a plate, drawn by John Ruskin and engraved by J. C. Armytage, of "Le Glacier des Bois." This plate was reproduced for the large edition of *The Poems of John Ruskin*, 1891. *The Critic* for December, 1843 (Vol. i, p. 41), reviewing *Friendship's Offering*, 1844, quoted the last 69 lines of "The Battle of Montenotte," and printed "A Walk in Chamouni" *in extenso*.

(419.)

Heath's Book of Beauty, 1845, pp. 18—19.

LA MADONNA DELL' ACQUA.

Reprinted in *Poems*, 1850, pp. 269—270; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 301—302.

(420.)

The Keepsake, 1845, pp. 63—64.

THE OLD SEAMAN.

Reprinted in *Poems*, 1850, pp. 271—273; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 303—305.

(421.)

The Keepsake, 1845, pp. 270.

THE ALPS, SEEN FROM MARENCO.

Reprinted in *Poems*, 1850, p. 274; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 306—307.

(422.)

The Keepsake, 1846, p. 35.

MONT BLANC.

Reprinted in *Poems*, 1850, pp. 279—280; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 315—316.

(423.)

The Keepsake, 1846, p. 234.

THE ARVE AT CLUSE.

Reprinted in *Poems*, 1850, p. 278; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 313—314.

(424.)

Heath's Book of Beauty, 1846, pp. 109—110.

WRITTEN AMONG THE BASSES ALPES.

Reprinted in *Poems*, 1850, pp. 281—282; and in *The Poems of John Ruskin*, 1891, Vol. II, pp. 317—318.

(425.)

Heath's Book of Beauty, 1846, p. 110.

THE GLACIER.

Reprinted in *Poems*, 1850, p. 283; and in *The Poems of John Ruskin*, 1891, Vol. II, p. 319.

NOTE.

A poem entitled "Spring" included in the American Edition (Wiley & Co.) is incorrectly attributed to Mr. Ruskin. *The Bow in the Cloud*, 1834, contains a poem "Repose for the Weary" which is signed "J. R." These initials, however, in this (as in many other instances), do not stand for John Ruskin.

DIVISION C.

PUBLISHED LETTERS OF PROFESSOR RUSKIN.

This list includes those letters only which at present have not been 'collected' into a volume. For the 'collected' letters, and those published in book form, see *Two Letters concerning "Notes on the Construction of Sheep-folds"*; *Time and Tide*; *Letters to the Clergy*; *Arrows of the Chace*; *Hortus Inclusus*; and *Ruskiniana: Part I. On the Old Road* also contains *Six Letters on a Museum or Picture Gallery*.

(426.)

Derby Central School of Art. Report for the Year 1872-3, pp. 18-19. Letter to the Students on *Art Education*. Signed "J. Ruskin"; dated "Corpus Christi College, Oxford, December, 1873."

(427.)

The Whitelands Annual, 1881, No. 2, p. 3. Letter to the Rev. J. P. Faunthorpe, M.A., on *Teaching*. Dated "Dec. 24th, 1880."

(428.)

Study and Stimulants,* 1883, p. 110. Letter written for Mr. Ruskin to the author on *Tobacco and Alcohol*. Dated "Feb. 12, 1882."

* By A. A. Reade; published by Simpkin, Marshall and Co.

(429.)

Detroit Free Press, May 26th, 1883, Vol. LVIII, No. 10, p. 8. Letter to Mr. Taverner on *Autographs*. Signed "J. Ruskin"; dated "Denmark Hill S., 20th June '67."

(430.)

Life and Times of Sydney Smith,* 1884, p. 374. Letter to the author on *Sydney Smith*. Signed "John Ruskin"; dated "Oxford, Nov. 15th, 1883." Reprinted in *On the Old Road*, 1885, Vol. I, p. 18.

* By Stuart J. Reid. London: Sampson Low and Co.

(431.)

The Pall Mall Gazette, April 22nd, 1884, No. 5966, p. 2. Letter to the Editor on *Mr. A. P. Newton*. Signed "J. Ruskin"; dated "Brantwood, April 21."

(432.)

Rules of Perspective,* 1884. Letter of approval to the authoress, Miss Mercy Runciman. Signed "John Ruskin"; dated "4th June '84." The letter is given in facsimile after the table of Contents.

* By M. M. Runciman. London: Winsor and Newton.

(433.)

The Manhattan, Vol. III, No. 6, June, 1884. Letters to Mr. Henry Roderick Newman on his pictures.

- (1) Page 530. Signed "J. Ruskin"; dated "Simplon, 9th June, 1877."
- (2) " 532. " do ; " "26th April, 1880."
- (3) " 532. " do ; " "Brantwood, 8th July, 1880."
- (4) " 539n. An extract.

The above letters are included in an article entitled *An American Studio in Florence* (pp. 525—539) by H. Buxton Forman.

(434.)

The Pall Mall Gazette, October 13th, 1884, No. 6113, p. 2. Letter to the Editor on *Catalogue of Silica*. Signed "J. Ruskin"; dated "Burgate House, Canterbury, Oct. 11."

(435.)

The Pall Mall Gazette, June 1st, 1885, No. 6306, p. 2. Letter to the Editor on *The Nude in Art*. Signed "John Ruskin"; dated "Herne Hill, May 31." The letter is entitled "A Genuine Letter" in the *Pall Mall Gazette*.

(436.)

The Times, June 25th, 1885, No. 31,482, p. 5. Letter to Mr. Bird on Chess. Signed "J. Ruskin"; dated "28 Herne Hill, S.E., Whit Monday."

(437.)

The Laird of Lag: A Life Sketch,* 1886, pp. 181-182. Letter to the author on *Willie's Tale in "Redgauntlet"*. Dated "24th January, 1885."

* By Lt.-Col. Fergusson; published by D. Douglas, Edinburgh. The book is dedicated to Professor Ruskin.

(438.)

Sheffield and Rotherham Independent, May 1st, 1886, *Weekly Supplement*, p. 5. Letter to Mr. John Holmes in reply to his criticism of Turner's "*Lock and the Mill*." Signed "John Ruskin"; dated "13th December, 1873."

Reprinted in *John Ruskin: a Reminiscence*; by John Holmes, p. 23.

(439.)

The Pleasures of a Pigeon Fancier,* 1886. Letter (in facsimile) to the author on *Pigeons*. Signed "John Ruskin"; dated "Brantwood, 26th June '86."

* By the Rev. J. Lucas; published by Sampson Low and Co. The work is dedicated to Prof. Ruskin, whose letter follows the dedication.

(440.)

The Pall Mall Gazette, November 17th, 1886, No. 6762, p. 4. Extract from a Letter to Mr. Geo. Thomson on *Co-operation* (included in an article entitled "A New Co-operative Departure").

Reprinted in *Studies in Ruskin*, by E. T. Cook, M.A., 1890, p. 182.

(441.)

Bible Beasts and Birds, by Mrs. Blackburn (Kegan Paul and Co.), 1886. Letter to Mrs. Blackburn on her book. Signed "J. Ruskin"; undated.

(442.)

Elizabeth Gilbert and her Work for the Blind, by Frances Martin (London: Macmillan and Co.), 1887, p. 256. Letter to Miss Gilbert in answer to an appeal. Signed "J. Ruskin"; dated "Denmark Hill, S.E., 2nd September, 1871."

(443.)

The Lancaster Observer, March 25th, 1887, No. 1396, p. 7. Letter to the Editor on *Railway Promoters*. Signed "John Ruskin"; dated "Brantwood, 19th March, 1887."

(444.)

The Pall Gazette, June 24th, 1887, No. 6948, p. 3. Extract from a Letter to a correspondent on the *Function of the Pall Mall Gazette*.

(445.)

The Pall Mall Gazette, June 24th, 1887, No. 6948, p. 8. Letter to Mr. W. L. T. Brown, hon. sec. of the Homerton Grove Young Men's Institute, on *Charles Kingsley*. Signed "J. Ruskin"; dated "Brantwood."

(446.)

The Biographical Magazine, Vol. IX, No. 15, N.S., Oct. 1887, p. 85. Letter to the Secretary of the Prince of Mantua thanking the Prince for the presentation of a medal. Signed "J. Ruskin"; dated "Herne Hill, S.E., 2nd April, 1882."

(447.)

Life and Work, November, 1887. Letter to Rev. W. Forsyth on *Scottish life as it might be lived*. Signed "J. Ruskin"; dated "Brantwood, 1st January, 1881."

Reprinted in *The British Weekly*, November 4th, 1887, p. 12.

(448.)

Life Assurance in Literature,* 1888, p. 12. Letter to Mr. Reade on *Life Assurance*, signed "John Ruskin"; dated "Brantwood, 6th Jan., 1887."

* By A. Arthur Reade; Manchester: A. Ireland & Co., pp. 16.

(449.)

The Literary World, August 24th, 1888, pp. 158. Letter to Miss Strong on *Invention in Drawing*. Signed "J. Ruskin"; dated [London, March 3rd, 1860].

(450.)

My Lyrical Life; Poems Old and New. By Gerald Massey (London: Kegan Paul, Trench & Co.), 1889, p. ii. Letter to the author on his Poems. Signed "John Ruskin."

(451.)

The Pall Mall Gazette, March 23rd, 1889, No. 7493, p. 3. Letter to the Editor on *The Alps*. Signed (for Mr. Ruskin) "Joanna R. Severn"; dated "Brantwood, March 21."

(452.)

The Pall Mall Gazette, May 14th, 1890, No. 7847, p. 6. Letter to Mrs. Sigridr Magnusson on *Icelandic Industries*. Signed "John Ruskin"; undated.

(453.)

Poet Lore, Vol. III, Nos. 6—7, June—July, 1891, p. 361. Letter to a correspondent on *Cheap Editions of Books*. Signed "J. Ruskin"; dated "Melrose, 24th Sept. '91."

(454.)

Poet Lore, Vol. III, Nos. 6—7, June—July, 1891, pp. 361—362. Letter to the author of a pamphlet on Wages. Signed "J. Ruskin"; dated "Herne Hill, 5th Jan. 1874."

(455.)

The Poems of John Ruskin, 1891, Vol. I, facing p. 21. Letter (in facsimile) to his father wishing him a good New Year. Signed "John Ruskin"; dated "Herne Hill, December 31st, 1828."

(456.)

The English Illustrated Magazine, Vol. IX, No. 98, November, 1891, p. 106. Letter to a Correspondent on *Life and its duties*. Signed "J. Ruskin"; dated "Arbroath." [Circa 1871.]

(457.)

The Atlantic Monthly, Vol. LXVIII, No. 410, December, 1891, pp. 739—741. Letter to Mr. Joseph Severn on *Venice*. Signed "J. Ruskin"; dated "Venice, September 21, 1843"—(should be 1845).

(458.)

Igdrasil, Vol. III, No. 15, December, 1891, pp. 226—227. Letter to Mr. William Walker on *Interest*. Signed "John Ruskin"; dated "Florence, 20th Sept., 1874."

(459.)

Tit-Bits, December 5th, 1891, No. 529, p. 159. Letter to a correspondent on *Cheap Books*. Signed "John Ruskin"; dated "Brantwood." [Circa 1887.]

(460.)

Letters of James Smetham, 1891.* Letters to James Smetham, as follows:—

- (1) Page 19 Signed "J. Ruskin"; dated [1857?]
- (2) " 21 " "J. Ruskin"; " [1859?]
- (3) " 21 *Extracts*.
- (4) " 23 Signed "J. Ruskin"; dated "Denmark Hill, 15th Nov. 1854."
- (5) " 122 " "J. Ruskin"; " "Oxford, 1st January, 1871."
- (6) " 148 " "J. Ruskin"; " "3rd March, 1867."

* Edited by Sarah Smetham and William Davies. London, Macmillan & Co., 1891.

(461.)

The New Review, Vol. VI, No. 34, March, 1892, pp. 273—284. "Letters of John Ruskin to his Secretary (Mr. C. A. Howell)."

LETTER	DATED.
1	17th May, 1865.
2*	Denmark Hill, February, 1866.
3	Denmark Hill, 22nd February, 1866.
4	24th February, 1866.
5	10th March, 1866.
6	Denmark Hill, 27th March, 1866.
7	do. 2nd April, 1866.
8	7th April, 1866.
9	do. 9th April, 1866.

LETTER.	DATED.
10	Denmark Hill, 16th April, 1866.
11	Paris, 27th April, 1866.
12	Neuchatel, 13th May, 1866.
13	Thun, 21st May, 1866.
14	Lucerne, 22nd June, 1866.
15	Geneva, 4th July, 1866.
16	Denmark Hill, 22nd August, 1866.
17	do. 2nd Sept., 1866.
18	do. 5th Sept., 1866.
19	do. Sept., 1866.
20	do. 11th Sept., 1866.
21	do. 14th Sept., 1866.
22*	do. 26th Sept., 1866.
23	do. undated.
24	do. 3rd November, 1866.
25	do. 9th November, 1866.

* Letters 2 and 22 are given in facsimile.

(462.)

World-Literature, Vol. I, March 1892, No. 6, p. 106. Letter to a correspondent on *Carlyle's "Past and Present."* Signed "John Ruskin"; dated "Brantwood, January 10th, 1887."

(463.)

The Life and Letters of Joseph Severn, by William Sharp (London : Sampson Low, Marston & Co.), 1892, contains letters from Mr. Ruskin as follows :—

PP.

- (1) 205—207. To Mr. Joseph Severn on *Venice*. Dated "Venice, Sept. 21st, 1843" [1845].*
- (2) 211—212. „ Do. „ *Religious Art*. Dated [Early in 1847].
- (3) 217—218. „ Do. „ *The Roman Consulate*. Dated "Denmark Hill, 23rd January, 1861."
- (4) 219. „ Mr. Walter Severn „ *The Study of Drawing*. Dated "Corpus Christi College, Oxford."
- (5) 219. „ Do. „ *Fors Clavigera*. Dated [March, 1875].
- (6) 219—220. „ Do. „ *Mr. W. Severn's Sketches*. Dated "Brantwood, March 26th, 1875."
- (7) 221. „ *The East Wind*.

The letters are signed "J. Ruskin," with the exception of Nos. 2, 7, and 8, of which extracts only are given.

* This letter had been previously printed in *The Atlantic Monthly* for December, 1891, pp. 739—741.

(464.)

Spare Moments, March 12th, 1892, p. 204. Letter to the writer of the article ("An Autograph Fiend—his Confessions"). Signed "John Ruskin"; undated.

(465.)

The Bookman, April, 1892, No. 7, p. 16. Letter to Mr. Alex. J. Ireland on *Emerson*. Signed "John Ruskin"; dated "Brantwood, 9th February '83." Produced in facsimile.

NOTE.

Short extracts from Letters written by Mr. Ruskin may also be found in *The Athenæum*, March 20th, 1880, on Walt Whitman's books; *Church Reformer*, February 15th, 1884, on that Periodical; *The Pall Mall Gazette*, Feb. 29th, 1884; July 31st, 1884; Oct. 21st, 1884; Oct. 15th, 1885; August 10th, 1887; Jan. 18th, 1888; Oct. 29th, 1890; on various topics; *The Times*, September 30th, 1887, on Turner's work; and *Women of the Day*, 1890, on *Bootle's Baby*. Several letters are appearing in the Prefaces to the 'Brantwood' edition of Mr. Ruskin's Works, now in course of publication in America, under the editorship of Prof. C. E. Norton.

DIVISION D.

LECTURES, ADDRESSES, SPEECHES, ETC.

(466-469.) ARCHITECTURE AND PAINTING.

Delivered to the Philosophical Institution, Queen Street Hall, Edinburgh, in November, 1853.

- | | | | |
|---------|----------------------------|-------------------|-------|
| Lecture | I. Domestic Architecture, | Tuesday, November | 1st. |
| | II. " | Friday, " | 4th. |
| | III. Turner and his Works, | Tuesday, " | 15th. |
| | IV. Pre-Raphaelitism, | Friday, " | 18th. |

Published as a volume by Messrs. Smith, Elder & Co., in 1854 (see *ante*. Vol. I, pp. 47-49). A new edition was issued by Mr. George Allen in 1891 (see Appendix).

(470-472.) DECORATIVE COLOUR AS APPLICABLE TO ARCHITECTURAL AND OTHER PURPOSES.

Delivered at the Architectural Museum, Cannon Row, Westminster, in 1854.

- | | | | |
|---------|---|--------------------|-------|
| Lecture | I. The Distinction between Illumination and Painting, | Saturday, November | 18th. |
| | II. The General Principles of Outline, | Saturday, November | 25th. |
| | III. The General Principles of Colour, | Saturday, December | 9th. |

Reported in full in *The Builder* of November 25th, December 2nd, and December 16th, 1854; and reprinted in *Igdrasil*, Vol. III, No. 13, June, 1891, pp. 11-38, from these reports collated with others in the *Morning Chronicle* and elsewhere. Also reprinted in *Ruskiniana*, Part II, 1892, pp. 125-153 (see Appendix).

(473.) AN ADDRESS.

Remarks made at a *Conversazione* held at the Architectural Museum, Westminster, Rev. F. D. Maurice in the chair, on Monday, July 9th, 1855.

(474.) RECENT PROGRESS IN DESIGN AS APPLIED TO MANUFACTURE.

Mr. Ruskin's remarks formed part of a discussion which followed the reading of a paper on the above subject by Mr. George Wallis, at a meeting of the Society of Arts, on Wednesday, March 12th, 1856. Printed in the *Journal of the Society of Arts*, March 14th, 1856; reprinted in *Igdrasil*, Vol. III, No. 14, September, 1891, pp. 81-83; also in *Ruskiniana*, Part II; 1892, pp. 154-156.

(475.) THE OXFORD MUSEUM.

An address delivered on Friday, *April 18th*, 1856, to the workmen employed upon the building, at the Workmen's Reading Rooms, Oxford.

Reported in the *Morning Post*, *April 21st*, 1856. Reprinted in *Igdrasil*, Vol. III, No. 14, *September*, 1891, pp. 83—88, from another source. Also included in *Ruskiniana*, Part II; 1892, pp. 157—161.

(476.) THE USE OF IMAGINATION IN MODERN ARCHITECTURAL DESIGN.

Delivered at the *Conversazione* of The Architectural Association, held in Lyon's Inn Hall, on *Friday, January 23rd*, 1857.

Reported in *The Builder*, Vol. XV, No. 730, *January 31st*, 1857, pp. 64—65. Included in *The Two Paths*, 1859, as *Lecture IV.—The Influence of Imagination in Architecture*. (See *ante*, Vol. I, p. 103).

(477.) THE VALUE OF DRAWING.

Delivered at the annual *soirée* of the St. Martin's District School of Art, Castle Street, Long Acre, on *Friday, April 3rd*, 1857.

Reported in *The Building News*, *April 10th*, 1857; reprinted in *Igdrasil*, Vol. III, No. 14, *September*, 1891, pp. 93—101; and in *Ruskiniana*, Part II; 1892, pp. 167—175.

(478.) THE WORKS OF THE LATE THOMAS SEDDON.

Remarks made at a meeting held at the house of Mr. W. Holman Hunt (shortly after the death of Mr. T. Seddon, who died *November 23rd*, 1856).

Printed in *Memoir and Letters of T. Seddon*, 1858, p. 171; reprinted in *Igdrasil*, Vol. III, No. 14, *September*, 1891, pp. 88—89, *note*; also in *Ruskiniana*, Part II; 1892, p. 162, *note*.

(479.) THE WORKS OF THE LATE THOMAS SEDDON.

Delivered at the *Conversazione* of the Society of Arts, held at John Street, Adelphi, on *Wednesday, May 6th*, 1857.*

Reported in *The Journal of the Society of Arts*, *May 8th*, 1857; reprinted in *Igdrasil*, Vol. III, No. 14, *September*, 1891, pp. 88—92; and in *Ruskiniana*, Part II; 1892, pp. 162—166.

* Not at the house of Mr. Holman Hunt, as stated in *Igdrasil*.

(480.) THE PRESERVATION OF ITALIAN PICTURES.

Observations made by Mr. Ruskin after an address given by Mr. H. A. Layard before the Arundel Society, *June*, 1857.

Printed in *Igdrasil*, Vol. III, No. 14, *September*, 1891, p. 101; also in *Ruskiniana*, Part II; 1892, p. 176.

(481-482.) THE POLITICAL ECONOMY OF ART.

Delivered at the Manchester Athenæum, *July 10th* and *13th*, 1857.

Lecture I. The Discovery and Application of Art. . *Friday, July 10th*.

„ II. The Accumulation and Distribution of Art *Monday*, „ *13th*.

Reported in *The Manchester Courier*, July 18th, 1857, p. 5.
Published as a volume by Messrs. Smith, Elder & Co., in 1857; and subsequently by Mr. George Allen (under the title of "*A Joy for Ever*"), see *ante*, Vol. I, pp. 82—88.

(483.) FRENCH MANNERS AND CUSTOMS.

"This time three years ago a party was formed for a visit to Normandy. Previous to their starting Mr. Ruskin gave an evening's talk about French manners and customs, telling us where to see and how to look at the grand architectural monuments of the old French towns."—*Working Men's College Magazine*, October, 1860, p. 160.

(484.) THE DETERIORATIVE POWER OF CONVENTIONAL ART OVER NATIONS.

Delivered at the opening meeting of the Architectural Museum, then transferred to South Kensington, on *Wednesday, January 13th, 1858*.
Reported in *The Builder*, January 16th, 1858, pp. 45—46.
Included in *The Two Paths*, 1859, as *Lecture I* (see *ante*, Vol. I, p. 103).
Prefatory remarks reprinted in *Igdrasil*, Vol. III, No. 14, *September, 1891*, pp. 102—104, from *The Building News of January 22nd, 1858*. Reprinted in *Ruskiniana*: Part II.; 1892; pp. 177—179.

* This date is incorrectly given in *Igdrasil*.

(485.) IRON AND ITS INFLUENCE ON NATURE, ART, AND POLITICS.

Delivered to the members of the Useful Knowledge Institution, at the Sussex Hotel, Tunbridge Wells, on *Tuesday, February 16th, 1858*.
Reported in *The Tunbridge Wells Gazette of February 19th, 1858*, p. 2.
Included in *The Two Paths*, 1859, as *Lecture V.—The Work of Iron, in Nature, Art, and Policy* (see *ante*, Vol. I, p. 103).

(486.) THE STUDY OF ART.

Delivered at the annual *soirée* of the St. Martin's District School of Art, Castle Street, Long Acre, on *Friday, April 16th,* 1858*.
Reported in *The Building News of April 23rd, 1858*, and thence reprinted in *Igdrasil*, Vol. III, No. 15, *December, 1891*, pp. 161—165; also in *Ruskiniana*: Part II.; 1892, pp. 180—184.

* This date is incorrectly given as the "15th" in *Igdrasil*.

(487.) EDUCATION IN ART.

Read for the Author by the Rev. D. Melville, before the National Association for the Promotion of Social Science, on *Thursday, October 14th, 1858*.
Printed in the *Transactions of the Society* (see *ante*, Vol. II, p. 116).
Included in *A Joy for Ever*, 1880, as a Supplementary Additional Paper (see *ante*, Vol. I, p. 86).

(488.) INAUGURAL ADDRESS AT THE CAMBRIDGE SCHOOL OF ART.

Delivered at a *soirée* in the Town Hall, Cambridge, on *Friday, October 29th, 1858.*

Printed in a *Report of the Speeches, &c.*; also issued as a pamphlet. Reprinted in *On the Old Road.* (See *ante*, Vol. I, pp. 90—92, and 299.)

(489.) VENETIAN ARCHITECTURE.

Remarks made, as chairman, at a meeting of the Architectural Photographic Society, 5 Pall Mall East, on *Tuesday, February 8th, 1859*, on the occasion of a lecture by Mr. G. E. Street.

Printed in *The Builder, February 19th, 1859*; reprinted in *Igdrasil*, Vol. III, No. 15, *December, 1891*, pp. 165—170; also in *Ruskiniana*; Part II; 1892, pp. 185—190.

(490.) THE UNITY OF ART.

Delivered at the Annual Meeting of the Manchester School of Art, held at the Royal Institution, Mosley Street, Manchester, on *Tuesday, February 22nd, 1859.*

Reported in *The Manchester Courier, February 26th, 1859*, p. 10.

Printed as a pamphlet (see *ante*, Vol. I, p. 101).

Included (considerably revised) in *The Two Paths, 1859*, as *Lecture II* (see *ante*, Vol. I, p. 103).

(491.) MODERN MANUFACTURE AND DESIGN.

Delivered at the opening meeting of the School of Design, Bradford, on *Tuesday, March 1st, 1859.*

A report from a local paper was reprinted in the *Working Men's College Magazine for May, 1859*, pp. 90—92.

Included in *The Two Parts, 1859*, as *Lecture III* (see *ante*, Vol. I, p. 103).

(492.) SWITZERLAND.

Delivered at the Working Men's College, Great Ormond Street, on *Monday, May 2nd, 1859.*

(493.) RELIGIOUS ART.

An Address and Report on the progress of the Drawing Class delivered at the general meeting of the Working Men's College, Great Ormond Street, on *Thursday, March 8th, 1860.*

Reported in the *Working Men's College Magazine, April, 1860*, pp. 67—68; and reprinted thence in *Igdrasil*, Vol. III, No. 15, *December, 1891*, pp. 170—172; also in *Ruskiniana*: Part II; 1892, pp. 191—192.

(494.) AN ADDRESS.

Delivered at St. George's Mission Working Men's Institute on *Tuesday, April 2nd, 1861.*

An announcement of this address appeared in the *Working Men's College Magazine, 1861*, p. 73

(495.) TREE TWIGS.

Delivered at the Royal Institution, Albemarle Street, on *Friday, April 19th, 1861.*

An abstract was issued as a leaflet. This was reprinted in the *Proceedings of the Royal Institution*; and in *On the Old Road* (see *ante*, Vol. I, pp. 109—110 and 304).

Reported at greater length in *The London Review* of *April 27th, 1861*, and reprinted in *Igdrasil*, Vol. III, No. 15, *December, 1891*, pp. 172—176; also in *Ruskiniana*: Part II; 1892, pp. 193—196. Woodcuts of the various diagrams used were given in *The London Review*.

(496.) ILLUMINATED MANUSCRIPTS.

Delivered before the Society of Antiquaries at Burlington House on *Thursday, June 6th, 1861.*

An abstract was printed in *Proceedings of the Society of Antiquaries*, Second Series, Vol. I, p. 408; and short notices in *The Times* of *June 10th, 1861*, and *The Guardian* of *June 12th, 1861*, quoted in *Igdrasil*, Vol. III, No. 13, *June, 1891*, p. 16; and in *Ruskiniana*: Part II; 1892, p. 130.

(497.) ARCHITECTURE IN FRANCE.

Remarks addressed to the Ecclesiological Society at a meeting held at 9, Conduit Street, on *Thursday, June 13th, 1861.*

Printed in *The Building News*, *June 21st, 1861*; reprinted in *Igdrasil*, Vol. III, No. 15, *December 1891*, pp. 176—178; also in *Ruskiniana*, Part II; 1892, pp. 197—199.

(498.) AN ADDRESS.

Delivered at the Working Men's College, Great Ormond Street, on *Saturday, November 29th, 1862.*

(499.) THE FORMS OF THE STRATIFIED ALPS OF SAVOY.

Delivered at the Royal Institution, Albemarle Street, on *Friday, June 5th, 1863.*

An abstract was issued as a leaflet. This was reprinted in the *Proceedings of the Royal Institution*; *The Geologist* of *July, 1863*; and *On the Old Road*. The Lecture was reported in full in the *Journal de Genève*. (See *ante*, Vol. I, pp. 115—116; and Vol. II, p. 117.)

(500.) AN ADDRESS.

Delivered at the Working Men's College, Great Ormond Street, on *Saturday, January 30th, 1864.*

(501.) KING'S TREASURES: WHAT TO READ AND HOW TO READ IT.

Delivered at the Rusholme Town Hall, near Manchester, on *Tuesday, December 6th, 1864.**

Reported in *The Manchester Courier* of *December 7th, 1864*, p. 3.

Included in *Sesame and Lilies, 1865*, as *Lecture I.—Sesame: Of Kings' Treasures* (see *ante*, Vol. I, p. 117).

* The object of the Lecture was to provide a fund for the formation of a library for the Rusholme Institute.

(502.) AN ADDRESS TO BOYS.

Delivered at the Manchester Free Grammar School, on *Wednesday, December 7th, 1864.*
 Reported in *The Manchester Courier*, *December 8th, 1864*, p. 3.

(503.) THE QUEEN'S GARDENS.

Delivered at the Town Hall, King Street, Manchester, on *Wednesday, December 14th, 1864.**
 Reported in *The Manchester Courier* of *December 16th, 1864*, p. 4.
 Included in *Sesame and Lilies*, 1865, as *Lecture II.—Lilies: Of Queens' Gardens* (see *ante*, Vol. I, p. 117).

* In aid of the fund for opening and fitting up additional schools in a densely inhabited part of St. Andrew's, Ancoats.

(504.) WORK AND PLAY.

Delivered at the Working Men's Institute, Camberwell, on *Tuesday, January 24th, 1865.**
 Reported briefly in *The Art Journal* for *March, 1865*, p. 94.
 Included (considerably revised) in *The Crown of Wild Olive*, 1866, as *Lecture I.—Work* (see *ante*, Vol. I, p. 133).

* On behalf of St. Matthew's Working Men's Institute, Denmark Hill.

(505.) AN ADDRESS.

Delivered at the Working Men's College, Great Ormond Street, on *Saturday, February 18th, 1865.*

(506.) AN ENQUIRY INTO SOME OF THE CONDITIONS AT PRESENT AFFECTING THE STUDY OF ARCHITECTURE IN OUR SCHOOLS.

Delivered to the members of the Royal Institute of British Architects, on *Monday, May 15th, 1865.*
 Printed in the Sessional Papers of the Institute; and in *On the Old Road*; also published as a pamphlet in America. (See *ante*, Vol. I, p. 298; and Vol. II, p. 117.)

(507.) COMPETITION AND MECHANICAL ART.

Delivered at the Working Men's College, Great Ormond Street, on *Saturday, November 18th, 1865.*
 Reported in *The Daily Telegraph* of *November 21st, 1865*, and thence reprinted in *Igdrasil*, Vol. III, No. 15, *December, 1891*, pp. 179—181; also in *Ruskiniana*: Part II; 1892, pp. 200—202.

(508.) TRAFFIC.

Delivered in the Town Hall, Bradford.
 Included in *The Crown of Wild Olive*, 1866, as *Lecture II* (see *ante*, Vol. I, p. 133).

(509.) ON THE RELATION OF WAR TO OTHER ARTS.

Delivered at the Royal Military Academy, Woolwich, in 1865.

Included in *The Crown of Wild Olive*, 1866, as *Lecture III—War*; also printed separately (see *ante*, Vol. I, pp. 133 and 138).

(510.) THE EYRE DEFENCE AND AID FUND.

Speech delivered at a Committee meeting of the above fund, held at No. 9, Waterloo Road, Pall Mall, on *Wednesday, September 5th*, 1866.

Reported in *The Daily Telegraph*, *September 8th*, 1866; reprinted in *Igdrasil*, Vol. III, No. 15, *December*, 1891, pp. 182—184; also in *Ruskiniana*: Part II; 1892, pp. 203—205.

(511.) THE RELATION OF NATIONAL ETHICS TO NATIONAL ARTS.

A Rede lecture, delivered in the Senate House, Cambridge, on *Friday, May 24th*, 1867.

Reported in *Cambridge Chronicle* of *May 25th*, 1867.

(512.) ON THE PRESENT STATE OF MODERN ART WITH REFERENCE TO THE ADVISABLE ARRANGEMENTS OF THE NATIONAL GALLERY.

Delivered at the Royal Institution, Albemarle Street, on *Friday, June 7th*, 1867.

Reported in *The Daily Telegraph* of *June 11th*, 1867; thence reprinted in *Igdrasil*, Vol. III, No. 15, *December*, 1891, pp. 184—185. Also included in *Ruskiniana*: Part II; 1892, p. 206.

(513.) THE MYSTERY OF LIFE AND ITS ARTS.

Delivered at the Royal College of Science, St. Stephen's Green, Dublin, on *Wednesday, May 13th*, 1868.

Reported in the *Daily Express* of *May 14th*, 1868.

Printed at length in *The Afternoon Lectures on Literature & Art*, Dublin, 1869 (see *ante*, Vol. II, p. 103).

Included in the Octavo editions of *Sesame and Lilies*, 1871 (as *Lecture III*), see *ante*, Vol. I, p. 121.

(514.) TRADE UNIONS AND STRIKES.

Remarks made at a special meeting of the National Association for the Promotion of Social Science, held on *Saturday, July 4th*, 1868, at the Society of Arts, John Street, Adelphi.

Reported in *The Daily Telegraph*, *July 6th*, 1868; reprinted in *Igdrasil*, Vol. III, No. 15, *December*, 1891, pp. 185—186; also in *Ruskiniana*: Part II; 1892, pp. 207—208. (See also *Fors Clavigera*, Letter 28, p. 21.)

(515.) TRADE UNION AND STRIKES.

Remarks made at adjourned meeting of the above on *Wednesday, July 15th*, 1868.

Reported in *The Daily Telegraph*, *July 16th*, 1868; reprinted in *Igdrasil*, Vol. III, No. 15, *December*, 1891, pp. 186—187; also in *Ruskiniana*: Part II; 1892, pp. 208—209.

(516.) THE THREE-LEGGED STOOL OF ART.

Remarks made at the distribution of prizes to the West London School of Art, held at the Geological Museum, Jermyn Street, on *Saturday, July 18th, 1868.*

Reported in *The Daily Telegraph, July 20th, 1868*; reprinted in *Igdrasil*, Vol. III, No. 15, *December 1891*, p. 187; also in *Ruskiniana*: Part II; 1892, p. 210.

(517.) THE FLAMBOYANT ARCHITECTURE OF THE VALLEY OF THE SOMME.

Delivered at the Royal Institution, Albemarle Street, on *Friday, January 29th, 1869.*

This Lecture has never been printed, but manuscript copies are in existence; a few passages were, however, included in *The Queen of the Air* (see paragraphs 102—105). A catalogue of *References* was distributed at the meeting (see *ante*, Vol. I, pp. 149—150).

(518.) GREEK MYTHS OF STORM.

Delivered at University College, London, on *Tuesday, March 9th, 1869.*

Printed, with modifications, in *The Queen of the Air*, 1869, pp. 1—66 (see *ante*, Vol. I, p. 151).

(519.) THE HERCULES OF CAMARINA.

Delivered to the Students of the Art School of South Lambeth, on *Monday, March 15th, 1869.*

Printed in *The Queen of the Air*, 1869, paragraphs 161—177.

(520.) THE FUTURE OF ENGLAND.

Delivered at The Royal Artillery Institution, Woolwich, on *Tuesday, December 14th, 1869.*

Printed as a pamphlet (see *ante*, Vol. I, pp. 138—139); and included (as Lecture IV) in the 1873, and subsequent, editions of *The Crown of Wild Olive* (see *ante*, Vol. I, pp. 134—137).

(521.) A TALK RESPECTING VERONA AND ITS RIVERS.

Delivered at the Royal Institution, Albemarle Street, on *Friday, February 4th, 1870.*

Reported in the *Pall Mall Gazette, February 5th, 1870*; thence reprinted in *Igdrasil*, Vol. III, No. 16, *March, 1892*, pp. 24:—247; and in *Ruskiniana*: Part II; 1892, pp. 211—217.

An abstract was issued as a pamphlet; this was reprinted in the *Proceedings of the Royal Institution*; and in *On the Old Road* (see *ante*, Vol. I, pp. 155 and 302).

(522—528.) THE LIMITS AND ELEMENTARY PRACTICE OF ART.

Delivered before the University of Oxford in Hilary Term, 1870.

Lecture	I. Inaugural	Tuesday, February 8th.
„	II. The Relation of Art to Religion	Wednesday, „ 16th.
„	III. The Relation of Art to Morals	„ „ 23rd.
„	IV. The Relation of Art to Use	Thursday, March 3rd.
„	V. Line	Wednesday, „ 9th.
„	VI. Light	„ „ 16th.
„	VII. Colour	„ „ 23rd.

Published by the Clarendon Press in 1870; and by Mr. George Allen in 1887, under the title of *Lectures on Art, &c.* (See *ante*, Vol. I, pp. 156—159).

(529—534.) THE ELEMENTARY PRINCIPLES OF SCULPTURE.

Delivered before the University of Oxford in the Theatre of the Museum in Michaelmas Term, 1870.

Lecture	I. The Division of Arts	Thursday, November 24th.
„	II. Imagination	Saturday, „ 26th.
„	III. Likeness	Thursday, December 1st.
„	IV. Structure	Saturday, „ 3rd.
„	V. The School of Athens	Thursday, „ 8th.
„	VI. The School of Florence	Saturday, „ 10th.

The first five of these lectures, together with one upon *Idolatry*, were published in 1872 under the title of *Aratra Pentelici*, (see *ante*, Vol. I, pp. 199—204); the last lecture being published separately under the title of *The Relation between Michael Angelo and Tintoret* (see *ante*, Vol. I, pp. 205—206).

(535.) THE STORY OF ARACHNE.

Delivered at the Arsenal, Woolwich, on Wednesday, December 13th, 1870, at the prize-giving of the Woolwich Branch of the Science and Art Department.

Reported in *The Daily Telegraph*, December 14th, 1870.

(536—538.) LANDSCAPE.

Delivered in the Theatre of the Museum at Oxford in Lent Term, 1871.

I. The Aim and Study of Landscape	Thursday, January 26th.
II. The Relation of Light and Shade to Colour in Landscape	„ February 9th.*
III. The Greek and Gothic Schools	„ „ 23rd.

Reported in the *Athenæum*, February 4th, February 18th, and March 4th, 1871, and thence reprinted with the above titles (none being announced) in *Igdrasil*, Vol. III, No. 16, March, 1892, pp. 248—254; and in *Ruskiniana*: Part II; March, 1892, pp. 218—224.

* This date is given incorrectly as the 11th in *Igdrasil*.

(539.) THE RANGE OF INTELLECTUAL CONCEPTION IS PROPORTIONED TO THE RANK IN ANIMATED LIFE.

A paper read before the Metaphysical Society, at the Grosvenor Hotel, on Tuesday, April 25th, 1871.

Issued by the Society as a pamphlet of 5 pages. Also contributed to *The Contemporary Review* for June, 1871; and reprinted in *On the Old Road* (see *ante*, Vol. I, p. 304, and Vol. II, p. 119).

(540.) THE BIRD OF CALM.

Delivered at Woolwich, on *Saturday, January 13th, 1872.*

(541-550.) THE RELATION OF NATURAL SCIENCE TO ART.

Delivered before the University of Oxford, at the University Galleries, in Lent Term, 1872.

LECTURE.

- | | |
|---|-----------------------------|
| I. The Function in Art of the Faculty called by the Greeks <i>σοφία</i> | <i>Thursday, Feb. 8th.</i> |
| II. The Function in Science of the Faculty called by the Greeks <i>σοφία</i> | <i>Saturday, „ 10th.</i> |
| III. The Relation of Wise Art to Wise Science | <i>Thursday, „ 15th.</i> |
| IV. The Function in Art and Science of the Virtue called by the Greeks <i>σωφροσύνη</i> | <i>Saturday, „ 17th.</i> |
| V. The Function in Art and Science of the Virtue called by the Greeks <i>αὐτάρκεια</i> | <i>Thursday, „ 22nd.</i> |
| VI. The Relation to Art of the Science of Light | <i>Saturday, „ 24th.</i> |
| VII. The Relation to Art of the Sciences of Inorganic Form | <i>Thursday, „ 29th.</i> |
| VIII. The Relation to Art of the Sciences of Organic Form | <i>Saturday, March 2nd.</i> |
| IX. Introduction to Elementary Exercises in Physiologic Art. The Story of the Halcyon | <i>Thursday, „ 7th.</i> |
| X. Introduction to Elementary Exercises in Historic Art. The Heraldic Ordinaries | <i>Saturday, „ 9th.</i> |

Published in 1872, under the title of *The Eagle's Nest* (see *ante*, Vol. I, pp. 207—210).

(551-556.) SANDRO BOTTICELLI AND THE FLORENTINE SCHOOLS OF ENGRAVING.

Delivered before the University of Oxford in the Taylorian Buildings in Michaelmas Term, 1872.

LECTURE.

- | | |
|---|----------------------------|
| I. Definition of the Art of Engraving | <i>Saturday, Nov. 2nd.</i> |
| II. Relation of Engraving to other Arts in Florence | <i>„ „ 9th.</i> |
| III. Technics of Wood Engraving | <i>„ „ 16th.</i> |
| IV. Technics of Metal Engraving | <i>„ „ 23rd.</i> |
| V. Design in the German Schools of Engraving | <i>„ „ 30th.</i> |
| VI. Design in the Florentine Schools of Engraving | <i>„ Dec. 7th.</i> |

Each Lecture was repeated on the following Thursday to a general audience. Published under the title of *Ariadne Florentina* (see *ante*, Vol. I, pp. 215—219).

(557.) THE NATURE AND AUTHORITY OF MIRACLE.

A paper read before the Metaphysical Society at the Grosvenor Hotel, on *Tuesday, February 11th, 1873.*

Issued by the Society as a pamphlet of 6 pages. Also contributed to *The Contemporary Review* for *March, 1873*; and reprinted in *On the Old Road*; the 'paper' was also privately printed as a pamphlet of 16 pages (see *ante*, Vol. I, p. 211; and Vol. II, p. 120).

(558-560.) ENGLISH AND GREEK BIRDS AS THE SUBJECTS OF FINE ART.*

Delivered before the University of Oxford, at the University Galleries, in Lent and Easter Terms, 1873.

Lecture	I.	The Robin	Saturday, March 15th.
		Repeated	Wednesday, „ 19th.
„	II.	The Swallow	Friday, May 2nd.
		Repeated	Monday, „ 5th.
„	III.	The Chough.	Friday, „ 9th.
		Repeated	Monday, „ 12th.

Lectures I and II were included in *Love's Meinie* (see *ante*, Vol. I, pp. 212—215).

* Or “The Ornithology of Art.”

(561.) THE WING OF THE SWALLOW.*

Delivered at Eton College, on *Saturday, May 10th, 1873.*

Noticed in *The Eton College Chronicle*, *May 15th, 1873.*

* This lecture was a repetition of that delivered at Oxford on the Swallow.

(562.) THE BEAK OF THE CHOUGH.*

Delivered at Eton College, on *Saturday, May 17th, 1873.*

Noticed in *The Eton College Chronicle*, *June 4th, 1873.*

* This lecture was a repetition of that delivered at Oxford on the Chough.

(563.) ADDRESS TO MANSFIELD ART NIGHT CLASS.

Read for the Author, by the Duke of St. Albans, to the Mansfield Art Night Class, on *Tuesday, October 14th, 1873.*

Reported in *The Art Journal for November, 1873*, p. 349. Issued as a pamphlet (see *ante*, Vol. I, p. 88).

Included in “*A Joy for Ever*,” 1880, as a Supplementary Additional Paper (see *ante*, Vol. I, p. 86).

(564-573.) VAL D'ARNO IN THE THIRTEENTH CENTURY.

Delivered before the University of Oxford, at the University Galleries, in Michaelmas Term, 1873.

LECTURE.			
I.	Nicholas the Pisan	Monday, October 20th.	
	Repeated	Wednesday, „ 22nd.	
II.	John the Pisan	Thursday, „ 23rd.	
	Repeated	Friday, „ 24th.	
III.	Shield and Apron	Monday, „ 27th.	
	Repeated	Wednesday, „ 29th.	
IV.	Parted per Pale	Thursday, „ 30th.	
	Repeated	Friday, „ 31st.	
V.	Pax Vobiscum	Monday, November 3rd.	
	Repeated	Wednesday, „ 5th.	
VI.	Marble Couchant	Thursday, „ 6th.	
	Repeated	Friday, „ 7th.	

LECTURE.

VII. Marble Rampant	Monday, November 10th.
Repeated	Wednesday, ,, 12th.
VIII. Franchise	Thursday, ,, 13th.
Repeated	Friday, ,, 14th.
IX. The Tyrrhene Sea	Monday, ,, 17th.
Repeated	Wednesday, ,, 19th.
X. Fleur de Lys	Thursday, ,, 20th.
Repeated	Friday, ,, 21st.

Published in 1874 under the title of *Val D'Arno* (see *ante*, Vol. I, pp. 220-223).

(574-577.) MOUNTAIN FORM IN THE HIGHER ALPS.

First course of lectures delivered before the University of Oxford in the Drawing School at the University Galleries in Michaelmas Term, 1874.

LECTURE.

I. The Alps and Jura	Tuesday, October 27th.
II. Alpine Forms produced by Snow	Friday, ,, 30th.
III. Alpine Forms produced by Ice	Tuesday, November 3rd.
IV. Relations of Æsthetic to Mathematical Science of Form	Friday, ,, 6th.

Partly printed in *Deucalion* (see *ante*, Vol. I, p. 233).

(578-585.) THE ÆSTHETIC AND MATHEMATIC SCHOOLS OF ART IN FLORENCE.

Second course of lectures delivered before the University of Oxford in the University Galleries in Michaelmas Term, 1874.

A. Æsthetic Schools of 1300

Lecture I. Arnolfo	Tuesday, November 10th.
„ II. Cimabue	Friday, ,, 13th.
„ III. Giotto	Tuesday, ,, 17th.

B. Mathematic Schools of 1400

Lecture IV. Brunelleschi	Friday, ,, 20th.
„ V. Quercia	Tuesday, ,, 24th.
„ VI. Ghiberti	Friday, ,, 27th.

C. Final efforts of Æsthetic Art in Florence

Lecture VII. Angelico	Tuesday, December 1st.
„ VIII. Botticelli	Friday, ,, 4th.

(586.) BOTTICELLI.

Delivered at Eton College on *Saturday, December 12th, 1874.*

(587.) THE SIMPLE DYNAMIC CONDITION OF GLACIAL ACTION AMONG THE ALPS.

Delivered at the London Institution, Finsbury Circus, on *Thursday, March 11th, 1875.*

Reported in *The Times*, *March 15th, 1875.*

Included in Vol. I of *Deucalion* (see *ante*, Vol. I, p. 233).

(588.) SOCIAL POLICY MUST BE BASED ON THE SCIENTIFIC PRINCIPLE OF NATURAL SELECTION.

A paper read before the Metaphysical Society at the Grosvenor Hotel, London, on *Tuesday, May 11th, 1875*.

Issued by the Society as a pamphlet of seven pages (see *ante*, Vol I, pp. 88-89). Included in "*A Joy for Ever*" 1880, as a Supplementary Additional Paper (see *ante*, Vol. I, p. 86).

(589-600.) TWELVE STUDIES IN THE DISCOURSES OF SIR JOSHUA REYNOLDS.

A course of lectures delivered before the University of Oxford in Michaelmas Term, 1875.

LECTURE.		LECTURE.	
I.	<i>Tuesday, Nov. 2nd.</i>	VII.	<i>Tuesday, Nov. 16th.</i>
II.	<i>Thursday, „ 4th.</i>	VIII.	<i>Thursday, „ 18th.</i>
III.	<i>Saturday, „ 6th.</i>	IX.	<i>Saturday, „ 20th.</i>
IV.	<i>Tuesday, „ 9th.</i>	X.	<i>Tuesday, „ 23rd.</i>
V.	<i>Thursday, „ 11th.</i>	XI.	<i>Thursday, „ 25th.</i>
VI.	<i>Saturday, „ 13th.</i>	XII.	<i>Saturday, „ 27th.</i>

(601.) THE SPANISH CHAPEL AT FLORENCE.

Delivered at Eton College on *Saturday, November 27th, 1875*.

Noticed in the *Eton College Chronicle*, *December 15th, 1875*.

Incorporated into *Mornings in Florence*.

(602.) PRECIOUS STONES : AND THE GOLD OF THAT LAND IS GOOD : THERE IS BDELLIUM AND THE ONYX STONE.

Delivered at the London Institution, Finsbury Circus, on *Thursday, February 17th, 1876*, and repeated on *Tuesday, March 28th, 1876*.

Included in *Deucalion* as Chap. vii of Vol. I (see *ante*, Vol. I, p. 234).

(603.) STONES.

Delivered to the boys at Christ's Hospital, London, on *Thursday, April 13th, 1876*.

Reported in the *City Press*, *April 15th, 1876*, and thence reprinted in *Igdrasil*, Vol. III, No. 16, *March, 1892*, pp. 254-256 ; also in *Ruskiniana*, Part II, 1892, pp. 225-226.

(604.) MINERALS.

Delivered at Woolwich on *Tuesday, April 18th, 1876*.

(605.) COMMUNISM AND ART.

Conversational remarks on the above subjects, at a private meeting held at the Walkley Museum on *Thursday, April 27th, 1876*.

Reported in the *Sheffield Daily Telegraph*, *April 28th, 1876* ; reprinted in *Igdrasil*, Vol. III, No. 16, *March, 1892*, pp. 256-258 ; also in *Ruskiniana*, Part II ; 1892, pp. 227-229.

(606.) THE PREVENTION OF CRUELTY TO ANIMALS.

Speech delivered at the annual meeting of the Society, *Tuesday, July 10th, 1877*.
 Reported in *The Daily News, July 11th, 1877*; reprinted in *Igdrasil*, Vol. III, No. 16, *March, 1892*, pp. 263-264; also in *Ruskiniana*, Part II 1892, p. 234.

(607.) YEWDALE AND ITS STREAMLETS.

Delivered before the members of the Kendal Literary and Scientific Institute, at the Friends' Meeting House, Kendal, on *Monday, October 1st, 1877*.*
 Reported in the *Kendal Mercury, October 6th, 1877*; and reprinted as a pamphlet (see *ante*, Vol. I, p. 237).
 Included in *Deucalion* as Chap. xii, of Vol. I (see *ante*, Vol. I, p. 234).

* This lecture was also delivered at Eton College on *December 8th, 1877*, under the title of "The Streams of Westmoreland."

(608-619.) LANDSCAPE PAINTING.*

A course of lectures delivered before the University of Oxford, at the Museum, in Michaelmas Term, 1877.

LECTURE.		LECTURE.	
I.	Tuesday, November 6th.	VII.	Tuesday, November 20th.
II.	Thursday, " 8th.	VIII.	Thursday, " 22nd.
III.	Saturday, " 10th.	IX.	Saturday, " 24th.
IV.	Tuesday, " 13th.	X.	Tuesday, " 27th.
V.	Thursday, " 15th.	XI.	Thursday, " 29th.
VI.	Saturday, " 17th.	XII.	Saturday, December 1st.

The last lecture of the course was printed in the *Nineteenth Century* for *January, 1878*, under the title of "An Oxford Lecture," and was reprinted in *On the Old Road*, Vol. II, pp. 369-388.

Notes on these lectures may be found in Cook's *Studies in Ruskin*, 1890, pp. 205-210.

* "The course will consist of Twelve Readings in *Modern Painters* collating the passages which the Author thinks likely to be permanently useful." (Official announcement in *Oxford University Gazette, Oct. 26th, 1877*.) But see *Hortus Inclusus*, p. 47.

(620.) THE STREAMS OF WESTMORELAND.*

Delivered at Eton College on *Saturday, December 8th, 1877*.

* This lecture was a repetition of *Yewdale and its Streamlets*.

(621-622.) THE DISTINCTIVE POWERS OF THE ART OF SCULPTURE.

Announced to be delivered at the London Institution, Finsbury Circus, in *March 1878*.

Lecture I.	<i>Thursday, March 14th.</i>
" II.	" 21st.

These lectures were not delivered in consequence of Mr. Ruskin's serious illness.

(623.) ST. GEORGE'S MUSEUM: ITS CONTENTS.

Report of Prince Leopold's visit to the Museum on *Wednesday, October 22nd, 1879*, and of Mr. Ruskin's remarks to His Royal Highness.
Printed in the *Sheffield and Rotherham Independent*, *October 23rd, 1879*; reprinted in *Igdrasil*, Vol. III, No. 16, *March 1892*, pp. 259-262; also in *Ruskiniana*: Part II; 1892, pp. 230-233.

(624.) A CAUTION TO SNAKES.

Delivered at the London Institution, Finsbury Circus, on *Wednesday, March 17th, 1880*, and repeated on *Tuesday, March 23rd, 1880*.
Reported in *The Daily News*, *March 18th, 1880*.
Included in *Deucalion* as Chap. i., of Vol. II (see *ante*, Vol. I, p. 235).

(625.) AMIENS.

Delivered at Eton College on *Saturday, November 6th, 1880*.
A short sketch of the lecture was given in *The Eton College Chronicle*, *December 9th, 1880*.
This lecture was amplified into the first chapter of *The Bible of Amiens*.

(626.) A CHRISTMAS GREETING.

Remarks addressed to the children of the Coniston district at a dinner given to them by Mr. Ruskin on *Thursday, January 6th, 1881*.
Reported in *Sorley's Ulverston Advertiser*, *January 13th, 1881*, and reprinted in *Igdrasil*, Vol. III, No. 16, *March, 1892*, pp. 262-263; also in *Ruskiniana*: Part II; 1892, pp. 236-237.

(627.) ST. GEORGE'S MUSEUM: ITS ARCHITECTURE.

Remarks made at a meeting for the consideration of the proposal to enlarge the Walkley Museum, held at Sheffield on *Wednesday, July 19th, 1882*.
Reported in the *Sheffield and Rotherham Independent*, *July 20th, 1882*; reprinted in *Igdrasil*, Vol. III, No. 16, *March, 1892*, p. 259; also in *Ruskiniana*: Part II; 1892, p. 230.

(628.) CISTERCIAN ARCHITECTURE.*

Delivered at the London Institution, Finsbury Circus, on *Monday, December 4th, 1882*.
Reported in *The Art Journal* for *February, 1883*, pp. 46-49, with diagram.
This lecture was intended to be part of *Valle Crucis*, the proposed second vol. of *Our Fathers Have Told Us*. Mr. Ruskin had it set up in type afterwards, but it has not yet been published, although a paged proof was (and may be still) in existence.

* The lecture was announced as to be on Crystallography.

(629-634.) RECENT ENGLISH ART.

Delivered before the University of Oxford, at the Museum, in Lent, Easter, and Michaelmas Terms, 1883.

LECTURE.

- I. Realistic School: D. G. Rossetti, and W. Holman Hunt Friday, March 9th.
- II. Mythic School: E. Burne-Jones, and G. F. Watts Saturday, May 12th.
Repeated Wednesday, „ 16th.
- III. Classic School: Sir F. Leighton, and Alma Tadema Saturday, „ 19th.
Repeated Wednesday, „ 23rd.
- IV. Fairy Land: Mrs. Allingham, and Kate Greenaway Saturday, „ 26th.
Repeated Wednesday, „ 30th.
- V. The Fireside: John Leech, and John Tenniel. Wednesday, Nov. 7th.
Repeated Saturday, „ 10th.
- VI. The Hillside: George Robson, and Copley Fielding Saturday, „ 17th.
Repeated Wednesday, „ 21st.

A report of the first lecture may be found in *The St. James's Budget*, March 16th, 1883. This was reprinted in *Igdrasil*, Vol. III, No. 16, March, 1892, pp. 267—268; and in *Ruskiniana*: Part II; 1892, pp. 240—241.

Lectures II—VI were reported in *The Pall Mall Gazette* (see *ante*, Vol. I, p. 288, *note*).

This series of Lectures was published in 1884 under the title of *The Art of England* (see *ante*, Vol. I, pp. 285—288).

(635.) FRANCESCA'S BOOK.

Delivered to a gathering of friends at the house of Mr. and Mrs. W. H. Bishop, 8, Prince of Wales Terrace, Kensington, on Tuesday, June 5th, 1883. Short reports in the *Spectator*, June 9th, and *Weekly Register*, June 9th, 1883.

Reprinted in *Igdrasil*, Vol. III, No. 16, March, 1892, pp. 265—267; and in *Ruskiniana*: Part II; 1892, pp. 238—239.

(The lecture was mainly a repetition of the 4th Lecture in *The Art of England*).

(636.) THE BATTLE OF KINEYREE, IN THE SIKH PROVINCE OF MOOLTAN, UPPER INDIA, JUNE 18TH, 1848.

Delivered at the Mechanics' Institute, Coniston, on Saturday, December 22nd, 1883.

Reported in the *Yorkshire Post*, December 24th, 1883.

Printed in *A Knight's Faith*: Vol. IV of *Bibliotheca Pastorum*, 1885.

(637-638.) THE STORM-CLOUD OF THE NINETEENTH CENTURY.

Delivered at the London Institution, Finsbury Circus, on Monday, February 4th, 1884, and repeated (with additions) on Monday, February 11th, 1884.

Reported in *The Art Journal* for April, 1884, pp. 105—108, with five diagrams.

Published as a volume in 1884 (see *ante*, Vol. I, pp. 292—294).

(639.) OF THE DISTINCTIONS OF FORM IN SILICA.

Read (in Mr. Ruskin's absence by Mr. Peyton, the local secretary), before the Mineralogical Society, at Edinburgh, on *Thursday, July 24th*, 1884. Printed as Chapter i of *In Montibus Sanctis* (see *ante*, Vol. II, p. 44).

(640-647.) THE PLEASURES OF ENGLAND.

Delivered before the University of Oxford in Michaelmas Term, 1884.

LECTURE.

- | | |
|---|-----------------------------|
| I. Bertha to Osburga : The Pleasures of Learning . . . | <i>Saturday, Oct. 18th.</i> |
| II. Alfred to the Confessor : The Pleasures of Faith . . . | " " 25th. |
| III. The Confessor to Cœur de Lion : The Pleasures
of Deed | " Nov. 1st. |
| IV. Cœur de Lion to Elizabeth : The Pleasures of Fancy . . . | " " 8th. |
| V. Protestantism : The Pleasures of Truth | " " 15th. |

Two more Lectures in this course were advertised, but they were not delivered, the following being substituted.

LECTURE.

- | | |
|--|-----------------------------|
| VI. A Lecture on Patience : Readings from <i>The Cestus</i>
of <i>Aglaia</i> , and <i>St. Mark's Rest</i> | <i>Saturday, Nov. 22nd.</i> |
| VII. Birds | " " 29th. |
| VIII. Landscape | " Dec. 6th. |

Each of the above Lectures was repeated to a general audience on the following Monday.

The above Lectures were reported in *The Pall Mall Gazette*, and Lectures I—IV published by Mr. George Allen (see *ante*, Vol. I, pp. 290—292).

(648.) ON VIVISECTION.

Remarks made at a meeting of the "Victoria Street Society for the Protection of Animals from Vivisection" at Oxford on *Tuesday, December 9th*, 1884.

Reported in the *Zoophilist*, *January 1st*, 1885 ; and reprinted in a pamphlet of seven pages by the Anti-Vivisection Society (see *ante*, Vol. II, p. 90). Also reprinted in *Igdrasil*, Vol. III, No. 16, *March*, 1892, pp. 264—5 ; and in *Ruskiniana* : Part II ; 1892, p. 235.

(649.) KINDNESS TO ANIMALS.

An informal talk at the Club, Bedford Park, Chiswick, on *Saturday, May 23rd*, 1885, to an audience of children who had formed themselves, with Mr. Ruskin's aid, into a "Society of Friends of Living Creatures."

NOTE.

For Reports of Mr. Ruskin's Evidence before Royal Commissions and Select Committees see Nos. 356, 360, and 365.

PART III.

RUSKINIANA.

PART III.—RUSKINIANA.

DIVISION A.

COMPLETE VOLS. OF BIOGRAPHY AND CRITICISM.

(650.)

Notes / on / Shepherds and Sheep. / A Letter / to / John Ruskin, Esq., M.A. / By / William Dyce, M.A., / Royal Academician ; / Professor of the theory of the Fine Arts, King's College, London. / "Si intellexisti spiritualiter (verba Christi) spiritus et vita tibi sunt ; si / intellexisti carnaliter, etiam spiritus et vita sunt, sed tibi non sunt."— / S. August. Tract XXVII. / London : / Longman, Brown, Green, and Longmans. / MDCCCLI.

Collation :—Octavo, pp. 36 ; consisting of Title-page, as above (with imprint in the centre of the reverse), pp. 1—2 ; and Text pp. 3—36.

Issued stitched, and without wrappers. The published price was One Shilling.

(651.)

A Reply / to / "Notes on the Construction of / Sheepfolds." / By a / Graduate of the University of Cambridge. / London : / C. Goodall and Son, 30, Great Pulteney Street, Golden Square ; / and / Thomas Bosworth, 215, Regent Street. / 1851.

Collation :—Octavo, pp. 16 ; consisting of Title-page, as above (with imprint on reverse), pp. 1—2 ; and Text, pp. 3—16.

Issued in grey paper wrappers, with the Title-page (enclosed in an ornamental frame) reproduced upon the front. The published price was One Shilling.

(652.)

Something / on / Ruskinism ; / with a "Vestibule" in Rhyme. /
By an Architect. / Οὐ τοῖς λόγοις μόνοις ἐγγεγυμνασμένος.—Luc. /
Defluit Saxis agitatus humor.—Hor. / London : / Robert Hastings,
13, Carey Street, Lincoln's Inn. / MDCCCLI.

Collation :—Large 12mo, pp. 51 ; consisting of Title-page, as above
(with imprint on reverse), pp. i—ii ; Preface pp. iii—iv ; a
"Rhyming Epistle to J. Ruskin, Esq., by way of 'Vestibule,'"
pp. 5—9 ; p. 10 is blank ; and Text of *Ruskinism*, pp. 11—51.
Following the text of the *brochure* is a leaf containing two un-
numbered pages headed "Works promised, but not yet
produced," being a list of burlesque titles of books, caricaturing
some of Prof. Ruskin's best known works.*

Issued in ornamental paper wrappers, of a bright green colour ; lettered
Ruskinism in the centre, and *Price 2/-* at the foot, of the front cover.

* Here is a specimen :

VII.

SEVEN LAMPS OF CRITICISM, more Light than Luminous, yet Heavy Ones notwithstanding.

(653.)

Obsoletism in Art / a reply / to the Author of Modern Painters, /
in his defence of / "Pre-Raphaelitism." / By / E. V. Rippingille. /
London : / Richard Bentley, New Burlington Street. /
MDCCCLII.

Collation :—Octavo, pp. 56 ; consisting of Half-title (with blank re-
verse) pp. 1—2 ; Title-page, as above (with imprint on reverse),
pp. 3—4 ; Dedication to Prince Albert (with blank reverse) pp.
5—6 ; and Text, pp. 7—56.

Issued stitched, and without wrappers.

(654.)

Revival of Vandalism / at / The National Gallery ; / A Reply / to /
Messrs. Ruskin (*The Author of "Modern Painters"*), / Heaphy,
and Wornum's / Letters, in "The Times," / 23rd, 27th, and 29th

December, 1852 : / with / an Appeal to the Unprivileged Artists / of England, / &c., &c. / With Notes. / By Morris Moore. / London : / John Ollivier, 55, Pall Mall. / 1853.

Collation :—Octavo, pp. 23 ; consisting of Title-page (with imprint on reverse) pp. 1—2 ; Preliminary Remarks pp. 3—4 ; and Text (being chiefly reprints of the Author's letters to the *Morning Post*) pp. 5—23.

Issued stitched, and without wrappers.

(655.)

What is Pre-Raphaelitism ? / By / John Ballantyne, A.R.S.A. / William Blackwood and Sons, / Edinburgh and London. / 1856.

Collation :—Octavo, pp. iv+43 ; consisting of Half-title (with blank reverse) pp. i—ii ; Title-page, as above (with blank reverse), pp. iii—iv ; and Text pp. 1—43.

Issued stitched, and without wrappers.

(656.)

Pre-Raffaellitism ; / or, / a Popular Enquiry / into / some newly-asserted Principles / connected with the / Philosophy, Poetry, Religion, / and / Revolution of Art. / By the / Rev. Edward Young, M.A. / of Trinity College, Cambridge ; / Author of "Art : its Constitution and Capacities." / [*Quotation from Bacon's "Advancement of Learning."*] / London : / Longman, Brown, Green, Longmans, and Roberts. / 1857. / The right of translation is reserved.

Collation :—Crown octavo, pp. xv+317 ; consisting of a blank leaf, pp. i—ii ; Half-title (with imprint on reverse) pp. iii—iv ; Title-page, as above (with blank reverse), pp. v—vi ; Preface pp. vii—xi ; p. xii is blank ; Contents pp. xiii—xv ; and Text pp. 1—317. Following the preliminary pages is an inserted slip containing a list of 18 *Errata*.

Issued in cloth boards, of various colours ; lettered across the back : "Pre-Raffaellitism / Rev. E. Young."

(657.)

Notes / on some of the / Critics of John Ruskin, M.A., / Author of
 "Modern Painters," "Stones of Venice," / &c., &c. / By A. B. /
 London : / Partridge and Co., 34, Paternoster Row. / 1857.

Collation :—Crown octavo, pp. 31 ; consisting of Title-page (with
 blank reverse) pp. i—ii ; Preface pp. iii—iv ; and text of *Notes*
 (being replies to articles in *Quarterly Review*, March, 1856 ;
Edinburgh Review, April, 1856 ; *Blackwood's Magazine*,
November, 1856 ; *Art Journal*, April, 1856 ; and *Athenæum*,
March, 1856), pp. 5—31.

Issued stitched, and without wrappers.

(658.)

L'Esthétique / Anglaise / Étude / Sur M. John Ruskin / Par / J.
 Milsand / Paris / Germer Baillière, Libraire-Éditeur / Rue
 de l'École-de-Médecine, 17. / Londres, / Hipp. Baillière, 219,
 Regent Street. / New York, / Baillière brothers, 440, Broadway. /
 Madrid, C. Bailly-Baillière, Plaza del Principe Alfonso, 16. /
 1864 / Tous droits réservés.

Collation :—Crown octavo, pp. xii+180 ; consisting of Half-title (with
 imprint on reverse) pp. i—ii ; Title-page, as above (with blank
 reverse), pp. iii—iv ; Preface pp. v—xii, and Text pp. 1—180 ;
 followed by an unnumbered page (with imprint on reverse) con-
 taining the Table of Contents.

Issued in pale green paper wrappers, with the title-page (slightly varied and
 enclosed in a double ruled frame) reproduced upon the front ; and lettered across
 the back : "J. Milsand / L'Esthétique / Anglaise / Prix / 2 fr. 50 c. / Libraire /
 G. Baillière / 1864."

(659.)

Mr. Ruskin : / his / Opinions & Comparisons of Painters. / A few
 Remarks, / dedicated to / the Shades of Raphael, Correggio, and
 Murillo, / by / B. H. Green. / [*Printer's device*] / London :
 Effingham Wilson, Royal Exchange. / One Shilling.

Collation:—Octavo, pp. 24; consisting of Title-page, as above (with blank reverse), pp. 1—2; and Text pp. 3—24.

Issued (in 1869) in drab-coloured paper wrappers, with the title-page (enclosed within a ruled frame) reproduced upon the front.

(660.)

Mr. Ruskin / and / Political Economy. / A Paper read before / The Derby Nomadic Club, / March 28, 1873, / by / George Balderston Kidd, LL.B. / Printed by request / Printed by Bemrose and Sons, 10, Paternoster Buildings, / London, and Irongate Derby. / 1873.

Collation:—Octavo, pp. 28; consisting of Title-page, as above (with blank reverse), pp. 1—2; and Text, pp. 3—28.

Issued in paper wrappers of a pale green colour, with the title-page (enclosed in a double-ruled frame) reproduced upon the front.

(661.)

Whistler v. Ruskin / Art & Art Critics / By / J. A. McNeil Whistler / London / Chatto & Windus, Piccadilly.

Collation:—Octavo, pp. 17; consisting of Title-page, as above (with imprint on reverse), pp. 1—2; Dedication to Albert Moore (with blank reverse) pp. 3—4; and Text pp. 5—17.

Issued in brown paper wrappers, lettered:—"Whistler v. Ruskin / Art & Art Critics / J. A. McN. Whistler / The White House, Chelsea / Dec. 24, 1878."

Seven Editions in all were published, the price in each instance being One Shilling.

Also printed in *The Gentle Art of making Enemies*, Heinemann, 1890.

(662.)

The / Bibliography of Ruskin / A Bibliographical List / arranged in chronological order / of the / Published Writings in Prose and Verse / of / John Ruskin, M.A. / From 1834 to the present time / (September 1878).

Collation:—Crown 8vo. pp. viii. + 40, consisting of Half-Title (with blank reverse) pp. i—ii; Title-page, as above (with blank

reverse), pp. iii—iv ; Dedication (with blank reverse) pp. v—vi
Introduction pp. vii—viii ; and Text pp. 1—40.

Issued in mottled-grey paper wrappers, lettered "The Bibliography / of Ruskin" upon the front. The published price was Five Shillings. Five editions of this *brochure* have been published, the fifth having been issued in 1881. Each was revised and extended. The *Bibliography* was compiled by Mr. Richard Herne Shepherd.

(663.)

The Ruskin Society / John Ruskin : / A / Bibliographical Biography. / By William E. A. Axon, M.R.S.L. / Read before the Manchester Literary Club, March 3, 1879 ; and also before the / Ruskin Society, May, 7, 1879. / [Reprinted from Vol. V. of the Papers of the Manchester / Literary Club.] / 1879.

Collation :—Octavo, pp. 22 ; consisting of Title-page, as above (with blank reverse), pp. 1—2 ; and Text, pp. 3—32.

Issued in mottled-grey paper wrappers, with the title-page (enclosed in a plain ruled frame) reproduced upon the front ; "Price Sixpence" being added at foot.

A *Second Edition* was issued in 1881. Its collation is—Octavo, pp. 27, an added *Preface* and considerable additions to the Text accounting for the five extra pages.

(664.)

John Ruskin, D.C.L. [By R. Bailey Walker, F.S.S. ; 1879.]

Collation :—Octavo, pp. 4. There is no title-page proper, the above being a 'drop-title' occupying the upper portion of p. 1. There are no head-lines, the pages being numbered centrally. The imprint is at the foot of p. 4.

Issued, gratis, as a leaflet, without wrapper or cover of any kind.

The contents of this *brochure* had previously appeared in the pages of *Ben Brierley's Journal*, for 1879.

(665.)

A Defence / of the / Church of England / against the accusations / contained in the Letters of Mr. Ruskin / Published in the "Contemporary Review" / of December, 1879. / By W. C. Sillar. / London : / Printed by A. Southey, 146, Fenchurch Street, E.C. / 1880. / Price One Shilling.

Collation :—Octavo, pp. 16 ; consisting of Title-page, as above (with blank reverse), pp. 1—2 ; and Text pp. 3—16.

Issued in pale drab-coloured paper wrappers, with the Title-page reproduced upon the front.

(666.)

John Ruskin : / His Life and Work. / Inaugural Address / delivered before / The Ruskin Society of Glasgow / By the President, / William Smart. / [*Rose*] / Manchester—Abel Heywood & Son. / Glasgow / Porteous Brothers. / Wilson and McCormick.

Collation :—Octavo, pp. iv + 51 ; consisting of Half-title (with blank reverse), pp. i—ii ; Title-page, as above (with blank reverse), pp. iii—iv, and Text pp. 1—51.

Issued in thick cream-coloured paper wrappers, with the Title-page repeated upon the front, the words "*Price Sixpence*" being added at foot. The pamphlet is undated, but was published in 1880.

A *Second Edition* was issued in 1882, and a *Third* in 1883. The text of each is identical with that of the First in every particular.

The *Third Edition* was issued in two forms. One is an exact reproduction of the first edition, both as regards Title-page and Wrapper, except for having the words "Third Thousand" added above the *Rose*. The other has a different title-page, which reads: *John Ruskin / His Life and Work / By / William Smart, M.A. / Third Thousand /* [Ornamental device] */ Glasgow / Wilson & McCormick, Saint Vincent Street / 1883.* The Half-title has the words: "Inaugural Address delivered before The Ruskin Society of Glasgow, 28th October, 1880" in the centre of the reverse. It was issued in brown paper wrappers, with the title-page reproduced upon the front; "*Price One Shilling*" being added at foot. Probably the copies issued in this second form were intended for the general public, those of the other variety being reserved for Members of the Ruskin Society.

(667.)

The / Educational Value of Art. / By / P. B. Watt. / A Paper read before the / Ruskin Society, Glasgow, / Glasgow : / Printed by William Gilchrist and Co., 64 Howard Street. / 1880.

Collation : Small octavo, pp. 19 ; consisting of Title-page, as above (with blank reverse), pp. 1—2 ; and Text pp. 3—19.

Issued in mottled grey paper wrappers ; lettered "The / Educational Value of Art. / By / P. B. Watt" on the front.

(668.)

The Practical in / Painting / also a few Remarks on John Ruskin /
By / Hume Nisbet / Artist, and Master of Painting, School of
Arts and Watt Institution / Edinburgh / Price Sixpence / Printed
by Muir and Paterson / 1880.

Collation :—Octavo, pp. 32 ; consisting of Title-page (with an advertisement on reverse) pp. 1—2, and Text pp. 3—32.

Issued stitched, and without wrappers.

(669.)

Is it true that Mr. Ruskin's books are "scarce, / dear, and difficult to obtain" ?

Collation :—Crown octavo, pp. 4. There is no title-page proper, the above being a 'drop-title,' occupying the upper portion of p. 1. There are no head-lines, the pages being numbered centrally. The imprint is at the foot of p. 4.

Issued, gratis, as a leaflet, without wrapper or cover of any kind. It is undated, but was circulated in 1880, by the Manchester Ruskin Society.

The contents of this *brochure* were reprinted from *The Educational Chronicle*.

(670.)

John Ruskin. / An Inaugural Address / read before the / Birkenhead Ruskin Society, / by / Bancroft Cooke. / Published by request. / Price Sixpence. / Birkenhead : / Willmer Brothers and Co., Limited, Chester Street. / 1881.

Collation :—Octavo, pp. ii+24 ; consisting of Half-title (with blank reverse) pp. i—ii ; Title-page, as above (with blank reverse), pp. 1—2 ; and Text pp. 3—24.

Issued in mottled-grey paper wrappers, with the Title-page (enclosed in a double ruled frame) reproduced upon the front.

(671.)

Wealth : / definitions by / Ruskin and Mill / compared. / A Paper read before / The Ruskin Society of Glasgow, / On 23rd January,

1882, / by a Member [*William Cassels, Vice-President*]. / [*Rose*] / Glasgow : / Wilson and M'Cormick, 120 St. Vincent Street.

Collation :—Octavo, pp. 31 ; consisting of Title-page, as above (with publishers' imprint on the reverse), pp. 1—2 ; Preface (signed "W. C.") pp. 3—4 ; and Text pp. 5—31.

Issued (in 1882) in whitey-brown paper wrappers, with the Title-page reproduced upon the front, the words "*Price Sixpence*" being added at foot.

Reprinted in *The Pioneer* for *July*, 1890, pp. 15—33 ; where the Article is signed "Wm. Cassels."

(672.)

John Ruskin ; / Aspects of his Thought and Teachings. / By / Edmund J. Baillie / (Member of the Ruskin Society). / London : John Pearce, "Dr. Johnson's House," / Gough Square, Fleet Street. / Orpington : George Allen, "Sunnyside." / 1882.

Collation :—Octavo, pp. 68 ; consisting of a rough woodcut portrait of Mr. Ruskin, as *frontispiece*, with blank reverse, pp. 1—2 ; Title-page, as above (with two stanzas, entitled *To-day*, on the reverse), pp. 3—4 ; Preface, p. 5 ; Contents, p. 6 ; and Text pp. 7—68.

Issued in green paper wrappers, with the Title-page (enclosed in a double ruled frame) reproduced upon the front ; the words "Price 1s, or in Limp Leather 2s. 6d." being added at foot. Page iv of the wrapper is filled with advertisements of John Pearce's publications, including one of a portrait of Mr. Ruskin, drawn by Thomas Scott.

The series of papers forming the chapters of this book had previously appeared (during the early months of 1882) in the pages of a journal entitled *House and Home*.

(673.)

A Disciple of Plato / A critical study / of / John Ruskin / By / William Smart, M.A. / With a Note by Mr. Ruskin / [*ornament*] Glasgow / Wilson and McCormick, Saint Vincent Street / 1883.

Collation :—Octavo, pp. iv + 48 ; consisting of Half-title (with quotation from Walt Whitman on the reverse) pp. i—ii ; Title-page, as above (with blank reverse), pp. iii—iv ; and Text, pp. 1—48. A Note [of five lines] by *Mr. Ruskin* is appended on p. 48.

Issued in buff-coloured paper wrappers, with the Title-page reproduced upon the front, the words "*Price One Shilling*" being added at foot.

(674.)

Ruskin's / "Modern Painters," / Volume Second, New Edition : / A Paper read at the / Opening of the Fifth Session of / The Ruskin Society of Glasgow, / On 22nd October, 1883, / By the President [*John Morison*]. / [*Rose*] / Printed for Private Circulation. / Glasgow : John Morison. / Price Sixpence.

Collation :—Octavo, pp. 29 ; consisting of Title-page, as above (with prefatory *Note* upon the reverse), pp. 1—2 ; and Text, pp. 3—29.

Issued (in 1883) in thick white paper wrappers, with the Title-page repeated upon the front.

(675.)

Life and Teaching / of / John Ruskin. / By / J. Marshall Mather, / Member of the Ruskin Society. / Manchester : / Tubbs, Brook, and Chrystal, 11, Market Street. / London : / Simpkin, Marshall & Co. ; Hamilton, Adams & Co. / *All Rights Reserved.*

Collation :—Small 8vo. pp. vii+134 ; consisting of Half-title (with blank reverse), pp. i—ii ; Title-page, as above (with blank reverse), pp. iii—iv ; Preface, pp. v—vi ; Contents, p. vii ; and Text pp. 1—134.

Issued in green cloth, with gilt top, lettered across the back : "John / Ruskin / J. M. Mather / Tubbs, Brook, / & Chrystal." The published price was Half a Crown.

The Second Edition consists of pp. vii+164. In the added Preface to this edition (dated Rawtenstall, *January 17th*, 1884), the Author states : "I have re-arranged the introduction to Chapter II., re-set the whole of Chapter VIII., and made additions to Chapters V. and IX." An Index is added, and Mr. Ruskin's poem *Charitie* (not given in first edition) is printed *in extenso* on pp. 31—32. Price, and form of issue, remained unaltered.

A Third Edition, 'revised and enlarged' was issued by Messrs. Frederick Warne and Co. in 1890. The Collation is pp. viii+174. This was followed by a Fourth in 1892.

(676.)

The Round Table Series / 111 / John Ruskin / Economist /
Edinburgh : William Brown / 26 Princes Street / MDCCCLXXXIV.

Collation :—Octavo, pp. iv + 44 ; consisting of Title-page, as above (with blank reverse), pp. i—ii ; Prefatory Sonnet (“ *Of old sung Chaucer of the Flower and Leaf,*” &c.) p. iii, with blank reverse ; and Text, pp. 1—43. On the reverse of p. 43 is a quotation of 28 lines from Emerson’s poetry (“ *Give to barrows, trays and pans,*” &c.) The brochure is signed “Patrick Geddes.”

Issued in pale blue ornamental paper wrappers, at the price of One Shilling. One Hundred Copies were printed on Hand-made Paper, in *Parchment Cover*, price Two Shillings and Sixpence. Each was numbered, and signed by the Publisher.

A *Second Edition* (slightly revised, but identical with the first in all the above particulars) was issued in the same year—1884.

(677.)

The Social Problem. / Work versus Waste. / A Paper read before / The Ruskin Society of Glasgow, / By the Vice-President [*William Cassels*], / On 20th April, 1885. / (Revised and Extended.) / And published at the request of the President and Members. / [*Rose*] / Glasgow : / Morison Brothers, 99 Buchanan Street.

Collation :—Octavo, pp. 32 ; consisting of Title-page, as above (with blank reverse), pp. 1—2 ; and Text, pp. 3—32.

Issued in buff-coloured paper wrappers, with the Title-page repeated upon the front, the words “ *Price Sixpence* ” being added at foot.

(678.)

Price Threepence. / John Ruskin : / his Aims and Efforts. / A Lecture / delivered before / The Ruskin Society, / Sheffield, / by the / Rev. C. H. Osler.

Collation :—Octavo, pp. 16 ; consisting of Title-page, as above, p. 1 ; and Text, pp. 2—16.

Issued in paper wrappers of various colours, with the following words (enclosed within a plain ruled frame) upon the front: "Price Threepence. / John Ruskin: / his Aims and Efforts. / A Lecture / by the / Rev. C. H. Osler." The imprint is repeated upon p. 4 of the cover. The pamphlet is undated, but was published in 1885.

(679.)

Address to Mr. Ruskin, Liverpool, 1885.

Collation:—Small quarto, pp. 38. There is no Title-page proper, the words "To John Ruskin" appearing on page 1. Page 2 is blank; Text of the *Address* pp. 3—4; and signatures pp. 4—38.

Dated "Christmas, 1885," and issued in mottled grey paper boards, with linen back, lettered on the front: "Copy of the Address to Mr. Ruskin." The *Address* was projected by Dr. Oliver Lodge.

(680.)

Two papers on Ruskin by John Holmes. Sheffield, 1886.

Collation:—Crown octavo, pp. 1—23, consisting of Text of *John Ruskin, a Reminiscence*, pp. 1—15; and Text of *Ruskin on Luini at Lugarno*, pp. 15—23. There is no Title-page proper, each paper being headed with its own title.

Issued stitched, and without wrappers. The two papers had previously appeared in *The Sheffield and Rotherham Independent*, in April and May, 1886.

(681.)

"The Roadside Songs of Tuscany," / a brief notice. / A Paper Read at the Opening / of the / Eighth Session / of the / Ruskin Society of Glasgow / (The Society of the Rose) / On 8th November, 1886, / By the President [*John Morison*]. / For private circulation. / Glasgow: / printed by Morison Brothers, / 99 Buchanan Street.

Collation:—Octavo, pp. ii + 12; consisting of Title-page, as above (with blank reverse), pp. i—ii; and Text, pp. 1—12.

Issued in mottled-grey paper wrappers, with the Title-page reproduced upon the front.

(682.)

Aspects of Nature / in relation to Individual and / National Life. /
A Paper delivered before the Ruskin / Society of Glasgow / By /
William Martin. / Published by Request. / [*Rose*] / Glasgow : /
James Maclehose & Sons, / Publishers to the University. / 1887.

Collation :—Crown octavo, pp. 32 ; consisting of Title-page, as above
(with blank reverse), pp. 1—2 ; a page containing extracts from
The Crown of Wild Olive and *The Light of Asia* (with blank
reverse), pp. 3—4 ; and Text pp. 5—32.

Issued in mottled-grey paper wrappers, with the Title-page reproduced upon
the front. The published price was Sixpence.

(683.)

The / Ethics of Service / An Essay / read before the / Ruskin
“Society of the Rose” / in Glasgow, January 1888. / By / Frank
Sewall, M.A. / Author of “The New Metaphysics ; or, the Law /
of End, Cause, and Effect,” etc., etc. / James Speirs / 36 Blooms-
bury Street, London / 1888.

Collation :—Post octavo, pp. 32 ; consisting of Title-page, as above
(with an *Outline of Argument* upon the reverse), pp. 1—2 ; and
Text pp. 3—32.

Issued in ‘vegetable-parchment’ wrappers, with gilt edges ; and lettered (in
red and black) upon the front : “The Ethics of Service / [*ornamental device,*
in gilt] / Frank Sewall.” The price of publication was One Shilling.

(684.)

Ruskin, / by / Clement K. Shorter.

Collation :—Royal octavo, pp. 3. There is no title-page proper, the
above being a ‘drop-title’ occupying the upper portion of p. 1.
There are no head-lines, the pages being numbered centrally.

Issued, gratis, as a leaflet ; being a single quarter-sheet folded in two, and
having no wrapper or cover of any kind.

The contents of this *brochure* were reprinted from the New Edition of *The National
Encyclopædia*, London, 1888, Vol. xii., p. 44.

(685.)

Celebrities / Edited by John Waugh / John Ruskin / A Biographical Outline / By / W. G. Collingwood, M.A. Oxon. / Hon. President, Ruskin Reading Guild : etc. / London / J. S. Virtue & Co., Limited, 26, Ivy Lane / Paternoster Row / 1889.

Collation :—Octavo, pp. 32 ; consisting of Title-page, as above (with imprint in the centre of the reverse), pp. 1—2 ; and Text, pp. 3—32. Between the Title-page and the Text are inserted an etched portrait of Professor Ruskin, and a *fac-simile* of two pages of the Manuscript of *Fors Clavigera* [Vol. IV., Page 103.]

Issued in thick buff-coloured paper wrappers, the front filled with an ornamental design,* and lettered : “Price One Shilling. / Celebrities / John Ruskin. / London : / J. S. Virtue & Co., / Limited, / 26, Ivy Lane.” P. 4 of the cover is occupied by a list of similar biographies.

* Included in this design is a rough *vignette* portrait of Mr. Ruskin.

(686.)

The Foundations of / Social Politics. / By / Henry Dyer / Glasgow : / David Bryce and Son, / 1889. / Price Fourpence.

Collation :—Octavo, pp. 32 ; consisting of Title-page (with advertisement, dated *February*, 1889, on the reverse) pp. 1—2 ; and Text pp. 3—32.

Issued stitched, without wrappers. The advertisement states that the “paper” was read before the Ruskin Society of Glasgow.

(687.)

Ruskin's Romance. / Reprinted / From a New England Newspaper. / 1889.

Collation :—Crown octavo, pp. 10 ; consisting of Half-title (with blank reverse), pp. 1—2 ; Title-page, as above (with blank reverse), pp. 3—4 ; and Text pp. 5—10. There is no imprint.

Issued in dark grey paper wrappers, lettered *Ruskin's Romance* upon the front.

(688.)

John Ruskin : / a Study. / By the / Rev. R. P. Downes / (Editor of "Great Thoughts"). / [*Extract from Browning.*] / London : / A. W. Hall, 132, Fleet Street, E.C. / 1890.

Collation :—Octavo, pp. iii + 119 ; consisting of : Title-page (with imprint on reverse) pp. i—ii ; Preface p. iii ; p. iv is blank ; and Text pp. 1—119.

Issued in thick ornamental paper wrappers at the price of One Shilling. A representation of St. Mark's, Venice, is included in the design on the front cover. A portrait of Mr. Ruskin, from a photograph by H. Barraud, signed in facsimile, is given as a frontispiece.

(689.)

Studies in Ruskin : / some aspects / of the / Work and Teaching of John Ruskin. / By / Edward T. Cook, M.A., / Author of / "A Popular Handbook to the National Gallery." / With reproductions of / Drawings by Mr. Ruskin in the Ruskin / Drawing School, Oxford. / George Allen, / Sunnyside, Orpington, / and / 8, Bell Yard, Temple Bar, London. / 1890. / All rights reserved.

Collation :—Post-quarto, pp. xv + 334 ; consisting of Half-title (with blank reverse) pp. i—ii ; Title-page, as above (with imprint in the centre of the reverse), pp. iii—iv ; Preface pp. v—viii ; Contents pp. ix—xi ; p. xii is blank ; List of Illustrations pp. xiii—xiv ; Note (regarding the original appearance of the various chapters ; the illustrations ; &c.), with blank reverse, p. xv ; and Text p. 1—334.

Issued in blue cloth boards, with white paper back-label, lettered "Studies / in / Ruskin." The published price was One Guinea net.

Plates.

The following is a list of the separate illustrations contained in the book :—

- I. John Ruskin. *From a bust by Sir J. E. Boehm, R.A. (In the Ruskin Drawing School, Oxford)* Frontispiece
To face page
- II. Interior of the Ruskin Drawing School, Oxford 73
- III. The May Queen's Gold Cross. *After a design by Arthur Severn* 129
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	<i>To face page</i>
V. Interior of the St. George's Museum, Walkley	148
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The following are reproductions of Mr. Ruskin's original drawings :—	
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XVII. Evening in Autumn under the Castle of Hapsburg	314
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XX. Part of the Façade of the Destroyed Church of San Michele at Lucca	320
XXI. Study of Agrimony Leaves	322
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A small edition, without the reproductions, was also issued simultaneously. The Title-page agrees with the above, except that the words "with reproductions of Drawings," &c., are omitted. The collation is post-octavo, pp. xvi + 304. Issued in blue cloth, lettered across the back : "Studies / in / Ruskin / George Allen." The published price was Six Shillings.

A Second Edition of this small issue was published, with some slight additions, in 1891.

(690.)

The Art Teaching / of / John Ruskin / by / W. G. Collingwood, M.A. / Late Scholar of University College, Oxford / London / Percival and Co. / 1891 / *All rights reserved.*

Collation :—Crown octavo, pp. xvi + 376 ; consisting of Half-title (with blank reverse) pp. i—ii ; Title-page (with blank reverse) pp. iii—iv ; Preface pp. v—vi ; Contents pp. vii—xiv ; Abbreviated References pp. xv—xvi ; Text pp. 1—366 ; and Index pp. 367—376.

Issued in cloth of a dark red colour, lettered across the back "The / Art / Teaching / of / John / Ruskin / Collingwood / Percival & Co." The published price was Seven Shillings and Sixpence.

(691.)

Ruskin's / Thoughts about Women. / Collected from his more modern Works and / arranged by / Kate Stanley, F.R.B.S., / Head Governess of / Whitelands College, Chelsea. / London: / G. White, Steam Printer, 396, King's Road, Chelsea, S.W. / 1892.

Collation:—Octavo, pp. ii + 16; consisting of Title-page (with blank reverse) pp. i—ii; Preface p. 1; p. 2 is blank; and Text pp. 3—16.

Issued in grey paper wrappers, with the Title-page (enclosed in a ruled frame) reproduced upon the front, the words: "Price Fourpence" being added below the rule.

The above 'paper' was read before the London Ruskin Society on *March 11th*, 1892.

DIVISION B.

MINOR RUSKINIANA.

A complete list of reviews and criticisms of Professor Ruskin and his writings contained in books and magazines, with a selection from the literary weekly periodicals.

(692.) *The Athenæum*, October 13th, 1838. Review of *A Scythian Banquet Song*, with quotation.

(693.) *The Athenæum*, October 19th, 1839. Review of *The Broken Chain*, with quotation.

(694.) *The Weekly Chronicle*, September 16th, 1843. Review of *Modern Painters*, Vol. i.

(695.) *Blackwood's Magazine*, Vol. 54, October 1843, pp. 485—503. "Modern Painters:" (Vol. i).

(696.) *The Gentleman's Magazine*, Vol. 20, N.S., November 1843, pp. 451—469. Review of *Modern Painters*, Vol. i.

(697.) *The Artist's and Amateur's Magazine*, Vol. 1, 1843—1844, pp. 257—264. "Modern Painters:" (Vol. i).

(698.) *The Church of England Quarterly Review*, Vol. 15, January 1844, pp. 213—221. Review of *Modern Painters* (Vol. i).

(699.) *The Athenæum*, February 3rd, and 10th, 1844. Review of *Modern Painters*, Vol. i.

(700.) *The Spectator*, September 5th, 1844. Review of *Modern Painters*, Vol. i.

(701.) *Fraser's Magazine*, Vol. 33, March 1846, pp. 358—368. "Modern Painters, etc." Review of Vol. i.

(702.) *The Foreign Quarterly Review*, Vol. 37, July 1846, pp. 380—416. "Nature in Art." *Modern Painters*, Vols. i and ii reviewed.

(703.) *The Church of England Quarterly Review*, Vol. 20, July 1846, pp. 205—214. "The Religion of Painting." Review of *Modern Painters*, Vol. ii.

(704.) *The North British Review*, Vol. 6, February 1847, pp. 401—430. "Modern Painters : " (Vols. i and ii).

(705.) *The Ecclesiastic*, Vol. 3, April 1847, pp. 212—222. "Modern Painters : " (Vol. ii).

(706.) *The British Quarterly Review*, Vol. 5, May 1847, pp. 469—491. "Modern Painters and Architects."

(707.) *The Prospective Review*, Vol. 3, May 1847, pp. 213—230. "Modern Painters."

(708.) *North American Review*, Vol. 66, January 1848, pp. 110—145. "Modern Painters." [By F. Dexter.]

(709.) *The Western Miscellany* (Exeter), 1849. "Modern Painters, etc.," by George Wightwick.

January, pp. 11—19; February, pp. 35—43; March, pp. 67—75; and April, pp. 99—107.

(710.) *The Builder*, May 19th, 1849. Review of *The Seven Lamps of Architecture*.

(711.) *Britannia*, May 26th, 1849. Review of *The Seven Lamps of Architecture*.

(712.) *The Guardian*, June 6th, 1849. Review of *The Seven Lamps of Architecture*.

(713.) *The Examiner*, June 16th, 1849. Review of *The Seven Lamps of Architecture*.

(714.) *The Church of England Quarterly Review*, Vol. 26, July 1849, pp. 170—188. "The Religion of Architecture." Review of *The Seven Lamps of Architecture*.

(715.) *Dublin University Magazine*, Vol. 34, July 1849, pp. 1—14. "Ruskin's Seven Lamps of Architecture."

(716.) *The Rambler*, Vol. 4, July 1849, pp. 193—201. "Ruskin's Seven Lamps of Architecture."

(717.) *The Inquirer*, July 14th, 1849. Review of *The Seven Lamps of Architecture*.

(718.) *The Spectator*, July 28th, 1849. "Ruskin's Seven Lamps."

(719.) *The British Quarterly Review*, Vol. 10, August 1849, pp. 46—75. "The Æsthetics of Gothic Architecture." *Seven Lamps of Architecture* reviewed *inter alia*.

(720.) *The Architect and Building Operative*, August 9th and 23rd, 1849. Review of *The Seven Lamps of Architecture*.

(721.) *The Athenæum*, September 1st, 1849. Review of *The Seven Lamps of Architecture*.

(722.) *The Ecclesiologist*, Vol. 10, October 1849, pp. 111—120. "Ruskin's Seven Lamps of Architecture."

(723.) *The Art Journal*, Vol. 11, October 1849, p. 324. "The Lamps of Architecture."

(724.) *Sharpe's London Journal*, Vol. 10, 1849, pp. 252—256. "The Seven Lamps of Architecture."

(725.) *The North British Review*, Vol. 12, February 1850, pp. 309—353. "Ruskin's Seven Lamps of Architecture."

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(929.) *Macmillan's Magazine*, Vol. 22, October 1870, pp. 423—434.
"Ruskin's Lectures on Art." By Stopford A. Brooke.

(930.) *The North British Review*, Vol. 53, October 1870, pp. 300—302. Review of *Lectures on Art*.

(931.) *The New Englander* (New Haven), Vol. 29, October 1870, pp. 659—677. "Ruskin's New Lectures on Art." [By H. N. Day.]

(932.) *Appleton's Journal* (New York), Vol. 4, Nov. 5th, 1870, pp. 552—554. "John Ruskin." With portrait.

(933.) *The Illustrated Review*, Vol. 1, February 1st, 1871, pp. 265—269. "John Ruskin." With portrait.

(934.) *The Month*, Vol. 15, *July* 1871, pp. 26—47. "Mr. Ruskin as an Art Critic;" by H. Bedford.

(935.) *Illustrated London News*, *December 9th*, 1871. Portrait and short biography.

(936.) *The Galaxy* (New York), Vol. 13, *February* 1872, pp. 164—172. "John Ruskin;" by Justin McCarthy. With portrait.

(937.) *Modern Leaders*; by Justin McCarthy. New York; 1872. "John Ruskin;" pp. 183—191.

(938.) *Vanity Fair Album*, Vol. 4, No. 172, *February 17th*, 1872. "Men of the Day, No. 40.—The Realization of the Ideal." A coloured caricature portrait of Mr. Ruskin, with accompanying letterpress.

(939.) *Punch*, Vol. 62, *May 11th*, 1872, p. 198. "Vision of Burlington House." Caricature portrait.

(940.) *Once a Week*, Vol. 9 (3rd Ser.), *May 25th*, 1872, pp. 475—479. "John Ruskin." With Cartoon containing a fancy portrait.

(941.) *Paradoxes and Puzzles*, by John Paget. Edinburgh: Wm. Blackwood & Sons; 1874.

"The Elements of Drawing;" pp. 413—436.

"A Day at Antwerp—Rubens and Ruskin;" pp. 437—449.

Reprinted from *Blackwood's Magazine*, *January* 1860, and *September* 1861.

(942.) *Fun*, *April* 1874. "Ruskin and Realism." With caricature portrait.

(943.) *Fraser's Magazine*, Vol. 9, N.S., *June* 1874, pp. 688—701. "Mr. Ruskin's Recent Writings." By Leslie Stephen.

(944.) *The Saturday Review*, *October 24th*, 1874, pp. 526—528. "Mr. Ruskin on Mr. Ruskin."

(945.) *Royal Institute of British Architects: Sessional Papers*, 1874—1875, pp. 9—14. "The Royal Gold Medal." (Mr. Ruskin declined to accept the medal.)

(946.) *Essays and Reviews*. By the late Henry H. Lancaster. Edinburgh: Edmonston and Douglas; 1876. "The Writings of John Ruskin;" pp. 297—350.

Previously printed in *The North British Review*, *Feb.* 1862.

(947.) *National Portrait Gallery* (Cassell and Co.), Part 47, [1876?]; pp. 49—56. "John Ruskin." With a coloured portrait.

(948.) *The Fortnightly Review*, Vol. 19, N.S., February 1876, pp. 243—259. "Modern English Prose." By Geo. Saintsbury. Mr. Ruskin's style is criticised on pp. 252—253.

(949.) *Punch*, Vol. 70, February 5th, 1876, p. 34. "Lady of the Lake loquitur." With caricature portrait.
Reprinted in *A Protest against Railways*, 1876 (see ante, Vol. II., p. 79).

(950.) *Fun*, March 29th, 1876. "Playing with edged tools." Cartoon, with caricature portrait.

(951.) *The Fortnightly Review*, Vol. 20, N.S., July 1876, pp. 93—105. "Past and Present," by Frederic Harrison.
[A Letter to Professor Ruskin in reply to one addressed to the Writer by Mr. Ruskin published in *Fors Clavigera* for June 1876.]
Reprinted in *The Choice of Books*, 1886.

(952.) *The Examiner*, September 30th, 1876. Review of *Bibliotheca Pastorum*.

(953.) *The Spectator*, December 2nd, 1876. "Mr. Ruskin's Letter to Young Girls."

(954.) *The New Republic*. By W. H. Mallock. London: Chatto and Windus; 1877. Mr. Ruskin is described under the disguise of Mr. Herbert.

(955.) *The Spectator*, April 7th, 1877. "Mr. Ruskin's Will;" and April 14th, 1877, "Microscopic Extravagance."

(956.) *The Saturday Review*, April 14th, 1877. "The Confessions of Mr. Ruskin."

(957.) *The Practical Magazine*, Vol. 7, June 1877, pp. 161—165. "John Ruskin;" by "W. S. C.," with a portrait.

(958.) *The Academy*, June 30th, 1877. Review of *Bibliotheca Pastorum*.

(959.) *The Spectator*, September 22nd, 1877. "Mr. Ruskin's Unique Dogmatism."

(960.) *Cope's Modern Pilgrims*, 1878. A coloured Cartoon of "The Canterbury Pilgrims," in which Mr. Ruskin is represented as the young Squire.

(961.) *The Hornet*, Vol. 12, March 20th, 1878, p. 712. "Men and Women of the Day—Mr. John Ruskin." With caricature portrait.

(962.) *The Christian Globe*, May 2nd, 1878. "John Ruskin." With portrait.

(963.) *The Atlantic Monthly*, Vol. 42, *July* 1878, pp. 39—51. "St. George's Company." By H. E. Scudder.

(964.) *Appleton's Journal* (New York), Vol. 5, N.S., *July* 1878, pp. 58—65. "Ruskin's 'Fors Clavigera.'" [By T. M. Coan.]

(965.) *The Times*, *November 26th*, 1878. Report of trial—Whistler *v.* Ruskin.

(966.) *Punch*, Vol. 75, *December 7th*, 1878, p. 254. "Whistler versus Ruskin." With caricature portrait.

(967.) *Lessons from my Masters, Carlyle, Tennyson, and Ruskin.* By Peter Bayne, LL.D. London: James Clarke and Co.; 1879. "John Ruskin;" pp. 351—437.

(968.) *Ruskin on Painting.* With a Biographical Sketch (pp. 7—23). New York: D. Appleton & Co.; 1879.

(969.) *The Spectator*, *March 15th*, and *22nd*, 1879. "Mr. Ruskin's Society."

(970.) *The Graphic* (Supplement), *July 5th*, 1879. "John Ruskin," by A. D. O. W[edderburn]. With full-page portrait.

(971.) *Truth*, *August 28th*, 1879. "Anecdotal Photographs—Mr. Ruskin."

(972.) *The Art Journal*, Vol. 18, N.S., *November* 1879, pp. 225—228. "Mr. Ruskin as an Art Critic."

(973.) *The Examiner*, *November 1st*, 1879. Portrait, and list of Writings.

(974.) *The Magazine of Art*, Vol. 3, *December* 1879, pp. 57—60. "A Visit to Ruskin's Museum." By Edward Bradbury.

(975.) *The Nation* (New York), Vol. 29, *December 11th*, 1879, pp. 411—412. "Mr. Ruskin's Drawings;" (by R. Sturgis).

(976.) *Modern Thought*, Vol. 2, *January* 1880, pp. 290—291. "Mr. Ruskin's Letters to the Clergy on the Fatherhood of God;" by Rev. H. N. Grimley, M.A.

(977.) *The Quarterly Review*, Vol. 149, *January* 1880, pp. 47—83. "The Progress of Taste."

(978.) *The Manchester Magazine*, Vol. 2, *January* 1880, pp. 116—118. "St. George's Guild;" by John Morgan.

(979.) *Punch*, Vol. 78, *January 10th*, 1880, p. 2. "The Morris-Dance round St. Mark's." With caricature portrait.

(980.) *The London Figaro*, March 24th, 1880, contains a caricature portrait.

(981.) *Modern Thought*, Vol. 2, May and June 1880, pp. 372—377 and 396—402. "Mr. Ruskin and High Art;" by George Harris, LL.D., F.S.A.

(982.) *The Pen*, May 22nd, 1880. "Our Living Authors.—John Ruskin."

(983.) *The Phrenological Magazine*, Vol. 1, June 1880, pp. 169—172. "Phrenological Description of Mr. John Ruskin;" by L. N. Fowler. With portrait.

(984.) *The Contemporary Review*, Vol. 37, June 1880, pp. 905—923; and Vol. 38, July 1880, pp. 69—100. "The Public Letters of John Ruskin." By an Oxford Pupil [A. D. O. Wedderburn].

(985.) *The Oxford University Herald*, June 5th, 1880. "The Ruskin Statue."

(986.) *The Winchester Review*, Vol. 1, June 15th, 1880, pp. 74—90. "A New Utopia;" by E. Clarke. A review of *Fors Clavigera*.

(987.) *The Architect*, Vol. 24, July 10th, 1880, pp. 19—20. "Mr. Ruskin on Prout and Hunt."

(988.) *The Spectator*, August 7th, 1880. "Mr. Ruskin on Wordsworth." Criticism of *Fiction—Fair and Foul*.

(989.) *The Times*, August 30th, 1880. "Mr. Ruskin's Notes on Prout and Hunt."

(990.) *The Saturday Review*, September 25th, 1880. "Ruskin on Prout and William Hunt."

(991.) *St. James's Magazine*, Vol. 39, October 1880, pp. 307—315. "Mr. Ruskin on Fiction—Fair and Foul."

(992.) *Punch*, October 23rd, 1880, p. 184. "The Complete Letter-Writer, by John Ruskin, Esq."

(993.) *Moonshine*, October 23rd, 1880, contains a caricature portrait.

(994.) *The Carisbrooke Magazine*, Vol. 1, November 1880, contains a photograph of Mr. Ruskin.

(995.) *The Athenæum*, December 18th, 1880. Review of *Arrows of the Chace* and *The Lord's Prayer and the Church*.

(996.) *Punch*, Vol. 79, December 18th, 1880, p. 286. "Punch's Fancy Portraits—No. 12—Mr. Narcissus Ruskin."

(997.) *Teachers and Preachers of Recent Times*. Edinburgh: Nimmo; 1881. "John Ruskin;" pp. 35—57.

(998.) *The Saturday Review*, January 29th, 1881. Review of *Arrows of the Chace*.

(999.) *The Academy*, February 12th, 1881. Review of *Arrows of the Chace*; by Mark Pattison.

(1000.) *The Literary World*, February 18th, 1881. "Mr. Ruskin's Letters." Review of *Arrows of the Chace*.

(1001.) *The London Quarterly Review*, Vol. 56, April 1881, pp. 132—149. "Ruskin's Letters to the Clergy."

(1002.) *Appleton's Journal* (New York), Vol. 10, N.S., April 1881, pp. 361—368. "Ruskiniana." Review of *Arrows of the Chace*.

(1003.) *The Nation* (New York), Vol. 33, September 15th, 1881, pp. 220—221. "Ruskin's Arrows of the Chace;" (by A. G. Sedgwick).

(1004.) *The Art Journal*, November 1881, pp. 321—324; and December 1881, pp. 353—357. "A Lake-side Home: Brantwood." By the Editor of "*Arrows of the Chace*." Illustrated.

Illustrations.

Portrait of Mr. Ruskin (p. 321). "Coniston Old Hall," after a drawing by L. J. Hilliard (p. 323). "Mr. Ruskin's House, Brantwood," after a drawing by L. J. Hilliard (p. 353). "Mr. Ruskin's Study," after a drawing by Alexander Macdonald (p. 355).

(1005.) *The Oxford Times*, December 3rd, 1881. Report of a Meeting held on Saturday, Nov. 26th, in the University Galleries, to witness the presentation of the bust of Mr. Ruskin in marble by Mr. Boehm, R.A.

(1006.) *The Æsthetic Movement in England*. By Walter Hamilton. London: Reeves & Turner; 1882. "John Ruskin," pp. 13—22.

(1007.) *St. James's Magazine*, Vol. 42, February 1882, pp. 205—224. "Mr. Ruskin and Political Economy;" by Francis Watt.

(1008.) *Moonshine*, May 6th, 1882, p. 205. "Days with Celebrities—Mr. Ruskin." Caricatures of Mr. Ruskin.

(1009.) *The Spectator*, June 3rd, 1882. Review of *Arrows of the Chace*.

(1010.) *The Quarterly Review*, Vol. 154, July 1882, pp. 151—174. "Natural Scenery." *Modern Painters*, Vol. iii, reviewed *inter alia*.

(1011.) *The Art Journal*, Vol. 2, N.S., August 1882, pp. 240—242. "St. George's Museum, Sheffield;" by Wm. C. Ward. With an illustration.

(1012.) *The Christian Chronicle*, October 26th, 1882. "John Ruskin." With portrait.

(1013.) *Belcaro*, by Vernon Lee [Violet Paget]. London: W. Satchell & Co.; [1883]. "Ruskinism;" pp. 197—229.

(1014.) *Punch*, January 27th, 1883. "John to John." Verses on Mr. Ruskin's re-election as Slade Professor.

(1015.) *Little Biographies of Pleasant Authors for Young Folks*. By Amanda B. Harris. Glasgow: David Bryce and Son [1884]. "John Ruskin;" pp. 157—174. Illustrated.

(1016.) *The Lark*, No. 7, February 1884, p. 53. Sonnet to John Ruskin; signed "B." (By W. C. Bennett.)

(1017.) *Nature*, February 14th, 1884, pp. 353—354. "Mr. Ruskin's Bogies;" by W. Clement Ley.

(1018.) *Society*, March 29th, 1884. "'Society' Bijou Portraits, No. 65,—John Ruskin."

(1019.) *The Pall Mall Gazette*, April 21st, 1884, pp. 11—12. "A Conversation with John Ruskin"

(1020.) *The Christian World Magazine*, Vol. 20, June 1884, pp. 422—427. "John Ruskin—A Modern Prophet;" by Marie Compston.

(1021.) *The Boston Herald*, June 28th, 1884. "A Cup of Tea with John Ruskin."

(1022.) *The Victorian Review*, Vol. 10, July 1884, pp. 281—303. "The Works of John Ruskin;" by C. E. M. Martin.

(1023.) *The Catholic World* (New York), Vol. 39, August 1884, pp. 642—649. "Ruskin as a Teacher." [By A. Repplier.]

(1024.) *Punch*, August 23rd, 1884. "On all Fours Clavigera." Parody of Mr. Ruskin's letter on railways in Derbyshire.

(1025.) *The Saturday Review*, October 25th, 1884. "Professor Ruskin's Pleasures of Learning."

(1026.) *The Spectator*, November 1st, 1884. "Mr. Ruskin on 'The Pleasures of Faith.'"

(1027.) *The Pictorial World*, December 25th, 1884. "John Ruskin as he was fifty years ago and as he is to-day." With full-page portrait.

(1028.) *On Some of Shakespeare's Female Characters*; by Lady Martin. Edinburgh: Wm. Blackwood & Sons; 1885. "Beatrice" (In a letter to Mr. Ruskin); pp. 363—422.

(1029.) *Readings from Ruskin: Italy*. With an Introduction by H. A. Beers (pp. iii—x). Boston: Chautauqua Press; 1885.

(1030.) *Merry England*, Vol. 4, January 1885, pp. 202—212. "Reviews and Views." Criticism of Mr. Ruskin's work.

(1031.) *The National Review*, Vol. 5, May 1885, pp. 403—412. "Mr. Ruskin's Museum at Sheffield;" by "E. S. P."

(1032.) *Merry England*, Vol. 5, June 1885, pp. 71—78. "A Teacher among Teachers;" by M. C. Bishop. With portraits of Mr. Ruskin, Mrs. Bishop, The College Principal, and The College Queen. An account of the May-day Festival at Whitelands College.

(1033.) *Literary World* (Boston), June 13th, 1885. A bibliography of Ruskin. By W. S. Kennedy.

(1034.) *The Nineteenth Century*, Vol. 18, August 1885, pp. 177—196. "The Metaphysical Society: a Reminiscence;" by R. H. Hutton.

(1035.) *The Literary World* (Boston), August 22nd, 1885. "Ruskin's 'Fors Clavigera';" by W. S. Kennedy.

(1036.) *The Choice of Books*, by Frederic Harrison. London: Macmillan & Co.; 1886. "Past and Present;" pp. 119—124.

[A Letter to Professor Ruskin in reply to one addressed to the Writer by Mr. Ruskin published in *Fors Clavigera* for June 1876.]

Reprinted from the *Fortnightly Review* for July 1876.

(1037.) *The Art Journal*, February 1886, pp. 46—48. "Ruskin's Childhood at Herne Hill." Illustrated.

Illustrations.

"The Garden at Herne Hill," drawn by Arthur Severn (p. 47).

"The House at Herne Hill," drawn by Arthur Severn (p. 48).

(1038.) *The Congregationalist*, Vol. 15, February 1886, pp. 140—146. "John Ruskin as a Lecturer."

(1039.) *The Gentleman's Magazine*, Vol. 36, N.S., April 1886, pp. 391—404. "On the Old Road with Mr. Ruskin;" by R. H. Shepherd.

(1040.) *The Church Quarterly Review*, Vol. 22, April 1886, pp. 162—188. "Materialism in Modern Art." *The Art of England* reviewed *inter alia*.

(1041.) *The Graphic* (Supplement), April 3rd, 1886. "Celebrities of the Day—Mr. John Ruskin." Portrait and short notice.

(1042.) *The Christian Million*, Vol. 4, April 8th, 1886, p. 359. "Professor Ruskin." With portrait on p. 351.

(1043.) *The Wearside Review*, Vol. 1, 1886. "John Ruskin at Home," by J. W. Graham.

I. June, pp. 166—176.

II. July, pp. 238—240.

III. August, pp. 279—288.

IV. September, pp. 289—301.

(1044.) *Time*, Vol. 4, N.S., July 1886, pp. 73—78. "About a Hermitage and the Hermit's Neighbours in Arcadia;" by Frederick Gale.

(1045.) *Macmillan's Magazine*, Vol. 54, October 1886, pp. 446—450. "Prose Poems."

(1046.) *The New Englander* (New Haven), Vol. 45, November 1886, pp. 954—963. "Ruskin v. Gibbon and Grote;" by G. Monroe Royce.

(1047.) *Thoughts of Beauty and Words of Wisdom from the Writings of John Ruskin*. Edited with an Introduction by Rose Porter (pp. 3—13). Boston: D. Lothrop Co.; 1887.

(1048.) *The Pioneer*, No. 9, January 1887, pp. 1—8. "John Ruskin and Modern England." By Geo. Wm. Boag.

(1049.) *Hazell's Magazine*, Vol. 1, May 1887, pp. 119—120. "John Ruskin;" by the Editor (Henry Jowett). With portrait.

(1050.) *The Athenæum*, October 22nd, 1887. Review of *Hortus Inclusus*.

(1051.) *Blackwood's Magazine*, Vol. 142, November 1887, pp. 704—709. Review of *Hortus Inclusus*.

(1052.) *London Society*, Vol. 52, November 1887, pp. 532—545. "John Ruskin;" by Joseph Forster.

(1053.) *Great Thinkers and Workers*. Selected and edited by Robert Cochrane. W. and R. Chambers; 1888. "John Ruskin;" pp. 188—207. With portrait, and view of Brantwood.

(1054.) *By-ways in Book-Land*, by W. D. Adams. London: Elliot Stock; 1888. "Ruskin as a Poet;" pp. 10—18.

(1055.) *Selections from Ruskin*. By E. Ginn. With notes and sketches of Ruskin's life by D. H. M. (pp. v—xxv). Boston: Ginn and Co.; 1888.

- (1056.) *The Edinburgh Review*, Vol. 167, January 1888, pp. 198—234. "The Works of Mr. Ruskin."
- (1057.) *The Century Magazine*, Vol. 35, January 1888, pp. 357—366. "John Ruskin;" by W. J. Stillman. With portrait.
- (1058.) *Wit and Wisdom*, Vol. 4, January 7th, 1888, p. 153. "Spare Moments with Great Authors: XI.—John Ruskin." With portrait.
- (1059.) *Boston Evening Transcript*, January 7th, 1888. "Ruskin at Close View."
- (1060.) *Great Thoughts*, January 14th, 1888, pp. 22—25. "John Ruskin;" by Joseph Forster. With portrait.
- (1061.) *Men and Women of the Day*, Vol. 1, February 1888, pp. 13—16. "John Ruskin." With portrait.
- (1062.) *Pen and Pencil*, Vol. 3, February 11th, 1888, p. 64. "John Ruskin." With portrait on p. 66.
- (1063.) *The Leisure Hour*, April 1888, pp. 247—248. "Ruskin's Forge;" by Fredrick Hastings.
- (1064.) *The Christian World Pulpit*, Vol. 33, April 18th and 25th, and May 2nd, 1888. "The Religious Teachings of John Ruskin." Three Sermons by Rev. W. T. Moreton.
- (1065.) *Temple Bar*, Vol. 83, May 1888, pp. 49—55. "A Poet of Prose." A criticism of Mr. Ruskin.
- (1066.) *The Atlantic Monthly*, Vol. 61, May 1888, pp. 706—710. "Mr. Ruskin's Early Years." Review of *Præterita*.
- (1067.) *Lippincott's Monthly Magazine* (Philadelphia), Vol. 41, June 1888, pp. 839—845. "Mr. Ruskin's Guild of St. George;" by Philip G. Hubert, Junr.
- (1068.) *The Quarterly Journal of Economics* (Boston), Vol. 2, July 1888, pp. 414—445. "Ruskin as a Political Economist;" by F. J. Stimson.
- (1069.) *The Magazine of Art*, Vol. 11, August 1888, pp. 346—347. "Mr. Ruskin's Museum at Sheffield;" by Edward Bradbury.
- (1070.) *The Builder*, August 25th, 1888. "The New Edition of *The Stones of Venice*."
- (1071.) *The Friends' Quarterly Examiner*, Vol. 22, October 1888, pp. 584—590. "Socrates and Ruskin on State Economy;" by W. H. Pollard.
- (1072.) *The Spectator*, December 8th, 1888. "Mr. Ruskin's Lectures." Review of new edition of *Lectures*, 1870.

(1073.) *Shakespeare's Funeral and Other Papers*. By Sir Edward Hamley. Edinburgh: Blackwood; 1889. "Mr. Dusky's Opinions on Art;" pp. 72—86.

Reprinted from *Blackwood's Magazine*, July 1858.

(1074.) *Quiet Folk*. By R. Menzies Fergusson, M.A. Edinburgh: John Menzies and Co.; 1889. "Fairyland and John Ruskin;" pp. 56—64.

(1075.) *Harper's Magazine*, Vol. 78, February 1889, pp. 382—418. "The Work of John Ruskin: its Influence upon Modern Thought and Life;" by Dr. Charles Waldstein. With portrait.

(1076.) *The Ruskin Reading Guild Journal*, February 1889, p. 33. Sonnet to John Ruskin. Signed "H. T. W." [H. T. Wharton].

(1077.) *The British Weekly*, Vol. 5, February 1st, 1889, p. 225. "London Literary Homes: I.—Ruskin and Herne Hill." Illustrated by "Ruskin's House at Herne Hill," drawn by Arthur Severn.

(1078.) *The Ruskin Reading Guild Journal* (Birthday Appendix), February 8th, 1889. "John Ruskin: an Outline of his Life and System," by J. Marshall Mather; pp. i—iv. Birthday Address to Mr. Ruskin (with names of subscribers); pp. v—xi. A portrait was issued with some copies.

(1079.) *Art and Literature*, Vol. 1, April 1889, pp. 37—38. "John Ruskin." With portrait.

(1080.) *The Girl's Own Paper*, Vol. 10, April 20th, 1889, pp. 449—451. "Professor Ruskin's May-Day Festival;" by the Rev. J. P. Faunthorpe, Principal of Whitelands College. With four illustrations.

(1081.) *Wit and Wisdom*, Vol. 7, June 29th, 1889, pp. 116—117. "Letters to Living Authors—To Mr. John Ruskin;" by Roderick Random [J. A. Steuart].

(1082.) *The Ruskin Reading Guild Journal*, July, August, and September, 1889; pp. 205—209, 225—229, and 257—261. "Mr. Ruskin as a Social Reformer;" by S. Josephine Harris.

(1083.) *Atalanta*, Vol. 2, August 1889, pp. 746—749. "John Ruskin;" by Lucy T. Smith.

(1084.) *The Ruskin Reading Guild Journal*, October, November, and December, 1889; pp. 289—294, 335—338, and 355—359. "Ruskin on Childhood and Children;" by R. Bird.

(1085.) *Tinsley's Magazine*, No. 6, N.S., November 1889, pp. 686—691. "John Ruskin;" by Julia Firth. With portrait.

(1086.) *Celebrities of the Century* (new and revised edition), 1890. Edited by Lloyd C. Sanders. Published by Cassell and Co. "John Ruskin;" pp. 879—880; by "H. W. N."

(1087.) *Four Great Teachers*. By Joseph Forster. London : George Allen ; 1890. "John Ruskin;" pp. 1—38.

(1088.) *Wordsworth's Grave*. By William Watson. London : T. Fisher Unwin ; 1890. "To John of Brantwood;" pp. 42—44. Depreciatory verses. Withdrawn in later editions.

(1089.) *An Introduction to the Writings of John Ruskin*. By Vida D. Scudder (pp. 1—28). Boston : Leach and Co. ; 1890.

(1090.) *The True and the Beautiful in Nature, Art, Morals, and Religion*. Selected from the Works of John Ruskin. With a notice of the Author by Mrs. L. C. Tuthill (Vol. 1, pp. xiii—xxxiii). New York : John Wiley and Sons ; 1890.

(1091.) *Igdrasil*, Vol. 1, January 1890, pp. 3—9. "The Genesis of Modern Painters;" by W. G. Collingwood, M.A.

(1092.) *Igdrasil*, Vol. 1, February 1890, pp. 42—50. "The Philosophy of Modern Painters;" by W. G. Collingwood, M.A.

(1093.) *Great Thoughts*, January 4th, February 8th, March 1st, April 5th, and May 10th, 1890. "John Ruskin." By the Editor (Rev. R. P. Downes). With portrait and other illustrations.

(1094.) *The Gentleman's Magazine*, Vol. 268, February 1890, pp. 126—147. "Mr. Ruskin, Artist and Publisher;" by Percy Fitzgerald.

(1095.) *Harper's Magazine*, Vol. 80, March 1890, pp. 578—603. "John Ruskin : an Essay;" by Anne Thackeray Ritchie. Illustrated.

Illustrations.

"Brantwood" (p. 578) ; Full-page portrait (p. 581) ; "Looking from Brantwood toward the head of Coniston Lake (p. 583) ; "The Turret-Room : Ruskin's Bedroom" (p. 585) ; "Coniston—Old Hall and Old Man" (p. 587) ; "Entrance to Brantwood" (p. 589) ; Facsimile of letter (p. 591).

Reprinted (without the illustrations) in *Records of Tennyson, Ruskin, and Browning* ; 1892.

(1096.) *Igdrasil*, Vol. 1, April 1890, pp. 126—131. "The Influence of Reynolds on Ruskin;" by W. G. Collingwood, M.A.

(1097.) *Igdrasil*, Vols. 1 and 2, 1890. "Social Problems: Socialism and the Teaching of Mr. Ruskin;" by Henry Rose.

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Reprinted in *The New Political Economy*, 1891.

(1098.) *The Daily Graphic*, April 15th, 1890. "The Ruskin Museum at Sheffield." With woodcuts of Meersbrook Hall and The Bishop's House.

(1099.) *Igdrasil* (Supplement), May 1890, pp. i—xvi. Report of the Opening of the Ruskin Museum, Sheffield, on April 15th, 1890.

(1100.) *Igdrasil*, Vol. 1, June 1890, pp. 219—225. "Ruskin and Reynolds: their Theories of Art;" by W. G. Collingwood, M.A.

(1101.) *The Spectator*, June 28th, 1890. "Mr. Ruskin's Literary Style."

(1102.) *The Pioneer*, July 1890, pp. 15—33. "Wealth: definitions by Ruskin and Mill compared;" by Wm. Cassels.

Previously printed as a pamphlet, in 1882 [see No. 671].

(1103.) *Igdrasil*, Vol. 1, August 1890, pp. 314—319. "The Purport of Modern Painters;" by W. G. Collingwood, M.A.

(1104.) *Murray's Magazine*, Vol. 8, November 1890, pp. 587—606. "Brantwood, Coniston: John Ruskin's Home." By Miss A. M. Wakefield.

(1105.) *The New Political Economy; the Social Teaching of Thomas Carlyle, John Ruskin, and Henry George; with Observations on Joseph Mazzini*. By Henry Rose. London: James Speirs; 1891. Octavo, pp. viii+152.

Previously printed in *Igdrasil*, 1890.

(1106.) *Modern Humanists (Sociological Studies)*. By John M. Robertson. London: Swan Sonnenschein and Co.; 1891. "John Ruskin;" pp. 184—211.

Lecture delivered at South Place Institute, Dec. 2nd, 1890.

(1107.) *Men and Women of the Time* (13th ed.), 1891. By G. Washington Moon. London: Geo. Routledge and Sons. "John Ruskin;" pp. 783—784.

(1108.) *The Magazine of Art*, January and February, 1891; pp. 73—79 and 121—127. "The Portraits of John Ruskin;" by M. H. Spielmann. With eleven portraits.

(1109.) *The Christian World*, February 12th, 1891. Review of *Two Letters concerning "Notes on the Construction of Sheepfolds."* (By Dr. Peter Bayne.)

(1110.) *The Builder*, July 25th, 1891. "Revived Ruskin." Review of *Lectures on Architecture and Painting*, and Mr. E. T. Cook's *Studies in Ruskin*.

(1111.) *The Illustrated London News*, October 31st, 1891. "The Poems of John Ruskin;" by Edward Dowden. With three illustrations, and a full-page portrait.

(1112.) *Black and White*, October 31st, 1891. "The Man of the Hour: No. xviii.—Mr. John Ruskin." With portrait.

(1113.) *World-Literature*, Vol. 1, November 1891, pp. 21—25. "Ruskin's Poems;" by the Editor (Wm. Marwick).

(1114.) *Igdrasil*, Vol. 3, December 1891, pp. 200—214. "Practical Idealism;" by Arthur Boutwood.

(1115.) *Igdrasil*, Vol. 3, December 1891, pp. 214—226. "The Theory of Interest, or Usury;" by Henry Rose.

(1116.) *The Athenæum*, December 19th, 1891. Notice of *Gold: a Dialogue*. (By H. Buxton Forman.)

(1117.) *The Athenæum*, December 26th, 1891. Review of *Poems*.

(1118.) *English Social Reformers*. By H. De B. Gibbins, M.A. London: Methuen and Co.; 1892. "John Ruskin;" pp. 204—226.

(1119.) *Records of Tennyson, Ruskin, and Browning*. By Anne Ritchie. London: Macmillan and Co.; 1892. "John Ruskin;" pp. 59—153.

Previously printed in *Harper's Magazine* for March 1890.

(1120.) *A History of Æsthetic*. By Bernard Bosanquet, M.A. London: Swan Sonnenschein and Co.; 1892. (Frequent notices of Ruskin, and discussion of his philosophy of Art.)

(1121.) *World-Literature*, Vol. 1, February 1892, p. 92. "To John Ruskin;" by Laura Halliday. A short poem.

(1122.) *Igdrasil*, Vol. 3, March 1892, pp. 304—323. "Ruskin and Carlyle on Sir Walter Scott;" by William Smith.

(1123.) *Poet Lore* (Philadelphia), Vol. 4, March 15th, 1892, pp. 113—118. "Ruskin on *Gold: a Treasure-Trove*;" by W. G. Kingsland.

(1124.) *World-Literature*, Vol. 2, August and September, 1892; pp. 99—102 and 120—135. "Ruskin's Ethics of the Dust;" by Arthur Boutwood.

(1125.) *The Bookman*, February 1893. "The Queen's Gardens." A detailed description of the only known copy of the pamphlet, with an illustration. (By Thomas J. Wise.)

NOTE.

Articles on Mr. Ruskin and his writings may also be found in *Allibone's Dictionary*, *Chambers' Cyclopædia of English Literature*, *Chambers' Encyclopædia*, *The English Cyclopædia*, *The New Encyclopædia*, etc., etc.

APPENDICES.

APPENDIX I.—ADDENDA.

APPENDIX II.—CHRONOLOGICAL LIST.

APPENDIX I.

ADDENDA.

This Appendix describes books, letters, etc., published since the commencement of the Bibliography, and not yet included; and books, magazine articles, and letters, which had escaped the notice of the compilers.

NEW WORKS AND EDITIONS.

(1126.)

[THE SEVEN LAMPS OF ARCHITECTURE.]

(Small Edition : 1890.)

The Seven Lamps / of / Architecture. / By / John Ruskin,
LL.D., / Honorary Student of Christ Church, and Honorary
Fellow / of Corpus Christi College, Oxford, etc., etc. / With
Illustrations drawn by the Author. / George Allen, / Sunnyside,
Orpington, / and / 8, Bell Yard, Temple Bar, London. / 1890. /
All rights reserved.

Collation :—Crown octavo, pp. xxii+401 ; consisting of Half-title
(with blank reverse) unnumbered ; Title-page, as above (with
imprint : "Printed by Hazell, Watson, & Viney, Ltd., London
and Aylesbury," at the foot of the reverse), pp. i—ii ; *Note*,
1880 (with blank reverse), pp. iii—iv ; Preface to Third Edition
pp. v—viii ; Preface to First Edition pp. ix—xv ; p. xvi is
blank ; Contents pp. xvii—xviii ; List of Plates (with blank
reverse) pp. xix—xx ; Text of *The Seven Lamps* pp. 1—388 ;
and Appendices (Five) pp. 389—401. The imprint is repeated
at the foot of the last page.

[SEVEN LAMPS OF ARCHITECTURE—*Continued.*]

Issued (on *April 30th*, 1890) in the usual cloth boards, lettered across the back "*Ruskin / The / Seven Lamps / of / Architecture / George Allen.*" Three Thousand copies were printed. This edition was published at Seven Shillings and Sixpence. There were also Four Hundred copies printed on Whatman's hand-made paper (large post 8vo.), with the plates on India paper. These were put up in green cloth boards, and were published at the price of Fifteen Shillings.

Of this Small issue a Second edition of Three Thousand was printed in *September*, 1890; and a Third edition of Five Thousand in *May*, 1891.

Plates.

For this edition the Plates (with the exception of the Frontispiece) were reproduced in photogravure by Messrs. Goupil and Co. The steel engraving of Giotto's Campanile was printed from an electrotpe, specially prepared for this edition. Nearly all the photogravures were worked upon by Mr. George Allen. The following list will show the pages they should face:—

Plate.	To face page.	Plate.	To face page.
I.	48	VIII.	177
II.	95	IX.	<i>Frontispiece</i>
III.	105	X.	231
IV.	118	XI.	248
V.	161	XII.	284
VI.	167	XIII.	307
VII.	172	XIV.	315

The text is again a verbatim reprint of the Third Edition.

(1127.)

[INDEX TO "SEVEN LAMPS OF ARCHITECTURE": 1891.]

(Compiled by Mr. A. D. O. Wedderburn.)

Ruskin. / Seven Lamps of Architecture. / General Index. /
Printed for Private Circulation only. / All rights reserved. /
1891.

Collation:—Royal octavo, pp. 32; consisting of Text of *Index* pp. 1—32. There is no Title-page proper, the above title appearing on the front of the wrapper, enclosed in a single ruled frame. The imprint reads: "Printed by Hazell, Watson, & Viney, Ltd., London and Aylesbury," and appears at the foot of p. 32. The head-line is "General Index" throughout.

[INDEX TO THE SEVEN LAMPS—*Continued.*]

Issued in white paper wrappers, with Title on front, as above; and the following *Note* on p. 2: "This issue is limited as follows:—Two large paper copies on Whatman hand-made paper, uniform with the large paper 1880 edition of the 'Seven Lamps.' Twenty small paper copies on the like paper, uniform with the ordinary copies of the 1880 edition. Thirty copies uniform with the 1883 (quarto) edition."

(1128.)

/ [INDEX TO "NOTES ON THE ROYAL ACADEMY."]

(New Edition: 1890.)

Index to Mr. Ruskin's Notes / on some of / the Principal Pictures / exhibited in the Rooms of the / Royal Academy, / &c., &c., / Compiled by / J. M.* / Printed for Private Circulation Only. / Aberdeen. / 1890.

Collation:—Octavo, pp. 16; consisting of Title-page, as above (with imprint "The Aberdeen University Press" at foot of the reverse), pp. 1—2; Compiler's *Note*, p. 3; statement of various Editions of the *Academy Notes* from which the *Index* is compiled, p. 4; and Text of the *Index*, pp. 5—16. There are no head-lines, the pages being numbered centrally.

Issued in grey paper wrappers, lettered *Index to Mr. Ruskin's Academy Notes* at the head of p. 1; and with certificate of issue on p. 2. Twenty-five copies only were printed. There were also Ten Large Paper copies, printed in Quarto. The whole thirty-five were numbered.

(1129.)

[CATALOGUE OF RUSKIN MUSEUM LIBRARY: 1890.]

A / Descriptive Catalogue / of the / Library and Print Room / of / the Ruskin Museum, / Sheffield. / With notes and extracts from the works / of Professor Ruskin. / First Issue. / George Allen: / Sunnyside, Orpington, Kent / and 8, Bell Court, Temple Bar, London. / 1890 / Entered at Stationers' Hall.

* Mr. John Morgan, of Aberdeen.

[CATALOGUE OF LIBRARY, SHEFFIELD—*Continued.*]

Collation :—Octavo, pp. xii + 95 ; consisting of Half-title (with imprint upon reverse) pp. i—ii ; Title-page, as above (with blank reverse), pp. iii—iv ; Prefatory Note (signed “William White”) pp. v—viii ; Regulations for the use of the Library and Print Room, pp. ix—x ; Contents pp. xi—xii ; Text pp. 1—91 ; page 92 is blank ; and Index pp. 93—95.

Issued (on *November 12th*, 1890) in paper wrappers of a brownish-pink colour, with the Title-page (enclosed in a double ruled frame) reproduced upon the front ; the words “Price One Shilling” being added at foot, below the rule.

(1130.)

[GUIDE TO THE PRINCIPAL PICTURES IN THE ACADEMY OF FINE ARTS, VENICE.]

(Complete Edition : 1891.)

Guide / to / The Principal Pictures / in the / Academy of Fine Arts / at / Venice. / Arranged for English Travellers / by / John Ruskin, / Honorary Associate of the Academy of Venice. / Complete Edition. / Revised and Corrected. / George Allen, / Sunnyside, Orpington, / and / 8, Bell Yard, Temple Bar, London. / 1891.

Collation :—Octavo, pp. x + 65 : consisting of Half-title (with blank reverse) pp. i—ii ; Title-page (with imprint : “Printed by Hazell, Watson, & Viney, Ltd., London and Aylesbury,” at foot of the reverse), pp. iii—iv ; Contents (with blank reverse) pp. v—vi ; Publisher’s Note p. vii ; List of Pictures referred to in the *Guide*, pp. viii—x ; Note (stating that “This *Guide*, if bought at the Porter’s table, may conveniently be begun at the top of page 7”) p. 1 ; p. 2 is blank ; Text pp. 3—50 ; Appendix pp. 51—57 ; p. 58 is blank ; Fly-title to Index (with blank reverse) pp. 59—60 ; and Index pp. 61—65. There are no head-lines, the pages being numbered centrally.

Issued (in *January*, 1891), in ‘mottled grey’ paper wrappers, with the Title-page (enclosed in a plain ruled frame) reproduced upon the front, the

[GUIDE TO PICTURES, VENICE—*Continued.*]

words: "Price One Shilling" being added at foot, below the rule. One Thousand copies were printed.

Text.

This edition was edited by Mr. A. D. O. Wedderburn, and no alteration was made in the text. The numbers of the Pictures were altered in accordance with those at present used in the Galleries.

(1131.)

[LECTURES ON ARCHITECTURE AND PAINTING.]

(New Edition: 1891.)

Lectures / on / Architecture and Painting, / delivered at Edinburgh / in November 1853 / By / John Ruskin, LL.D., / Honorary Student of Christ Church, and Honorary Fellow / of Corpus Christi College, Oxford. / With Illustrations. / New Edition. / George Allen, / Sunnyside, Orpington, / and / 8, Bell Yard, Temple Bar, London. / 1891.

Collation:—Crown octavo, pp. viii + 256, consisting of Title-page, as above (with *All rights reserved* at foot of the reverse), pp. i—ii; Preface pp. iii—vi; Contents p. vii; List of Illustrations p. viii; text of the Lectures pp. 1—230; Fly-title to Index (with blank reverse) pp. 231—232; and Index pp. 233—256. The imprint (which reads: "Printed by Ballantyne, Hanson and Co. / Edinburgh and London") will be found at the foot of the last page. The text is an exact reprint of the Second edition of 1855.

Issued (on *June 15th*, 1891) in the usual cloth boards, lettered across the back "Ruskin / Lectures / on / Architecture / and / Painting." Three Thousand copies were printed. The published price was Seven Shillings and Sixpence. Three Hundred copies (large post 8vo.) on Arnold's unbleached hand-made paper were also issued; these were put up in green cloth, and published at Fifteen Shillings.

[LECTURES ON ARCHITECTURE—*Continued.*]*Illustrations.*

The original plates were again used to illustrate this edition of the book, the frontispiece being re-touched by Mr. George Allen. The folding flaps attached (in the First edition) to Plates III. and XI. (the frontispiece) were discarded. Instead of being placed at the end of the book, the 14 Plates of wood-cuts are, in this edition, inserted opposite to the references to them in the text. They face the following pages :—

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„ II.	9	„ IX.	72
„ III.	18	„ X.	75
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„ V.	37	„ XIII.	148
„ VI.	42	„ XIV.	152
„ VII.	45	„ XV.	153
Plate XI.		Frontispiece.	

For the hand-made paper copies the Frontispiece was printed on India paper, and the Wood-cuts on the same paper as the text.

(1132.)

[POEMS : 1891.]

The Poems of John Ruskin : now first collected from original manuscript and printed sources ; and Edited, in chronological order, with Notes, Biographical and Critical, by W. G. Collingwood. With facsimiles of MSS. and Illustrations by the Author. Volume i. Poems Written in Boyhood ; 1826—1835. [Volume ii. Poems written in Youth ; 1836—1845 : and later Poems.] George Allen / Sunnyside, / Orpington, / and / Bell Yard, Temple Bar, London. / 1891.

Vol. I.

Collation :—Large Post Quarto, pp. xxviii+289 ; consisting of Half-title (with imprint “Ballantyne Press / Ballantyne, Hanson and Co. / Edinburgh and London,” in the centre of the reverse) pp. i—ii ; Title-page, as above (with *All rights reserved* at foot of the reverse), pp. iii—v ; Prefatory Notes on the Plates

[POEMS : 1891—*Continued.*]

signed "W. G. C.," and dated "Coniston, *August 1891*" pp. v—xi ; p. xii is blank ; Contents pp. xiii—xvi ; List of Illustrations v. xvii ; p. xviii is blank ; Editor's Introduction pp. xix—xxviii ; Text of Vol. I, pp. 1—255 ; p. 256 is blank ; Editor's Notes :—(i) Biographical Data, pp. 257—260 ; (ii) Preliminary Note on the Original MSS., pp. 261—267 ; (iii) Notes to the Poems, pp. 268—289.

Vol. II.

Collation :—Large Post Quarto, pp. ix+360 ; consisting of Half-title and Title-page (as described above) pp. i—iv ; Contents pp. v—viii ; List of Illustrations p. ix ; p. x is blank ; Text of Vol. II, pp. 1—337 ; p. 338 is blank ; Editor's Notes :—(i) Biographical Data, pp. 339—345 ; (ii) Notes to the Poems, pp. 346—360.

NOTE.—The Vols. are divided into sections, each section containing the Poems produced during one year. A fly-title, with blank reverse, precedes each division, and gives a list of its contents.

Issued in three forms, viz. :—(I.) A Special Edition (on *October 21st, 1891*), consisting of Eight Hundred copies, Large Post Quarto, printed on Arnold's unbleached hand-made paper, with the Plates on India paper, at the price of Three Guineas. These were issued in half vellum, with green cloth sides, and lettered across the back "The / Poems / of / John / Ruskin / Vol / I [II]."

(II.) An Ordinary Edition, of Two Thousand copies, also in Quarto, with all the Plates, at the price of Thirty Shillings. These were cased in cloth, lettered across the back "The / Poems / of / John / Ruskin / Vol / I / [II] / 1891."

(III.) A Small Edition, small crown Octavo, of Three Thousand copies, with Fac-similes only, at the price of Ten Shillings. These were put up in cloth, and lettered across the back "Ruskin / Poems / Vol. I. / [Vol. II.] / George Allen."

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† Originally printed in *The Queen of the Air*, 1869.

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† Previously printed in *Præterita*, Vol. I., Chap. iii.‡ Originally printed in *Friendship's Offering* for 1835.

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† Originally printed in *Friendship's Offering* for 1835.

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† Originally printed in *Præterita*, Vol. II., Chap. viii.

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NOTE.—The Poems marked with an asterisk (*) were included in the privately printed volume of 1850.

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† Originally printed in *Dame Wiggins of Lee*, 1885.

‡ Originally printed in *Præterita*, Vol. II., Chap. viii.

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The original of this plate (engraved by E. Goodall) appeared in *Friendship's Offering* for 1843.* For the present issue it was reproduced by photogravure.

Mill at Baveno 255

At Carrara 273

The Coast of Genoa 292

The original of this plate (engraved by J. C. Armytage) appeared in *Friendship's Offering* for 1844. For the present issue it was re-engraved by Mr. Sadler.

The Glacier des Bois 295

The original of this plate (engraved by J. C. Armytage) appeared in *Friendship's Offering* for 1844. For the present issue it was reproduced by photogravure.

The Valley of Cluse 313

Glacier des Bossons 319

NOTE.

Several of these Plates face the previous page to that mentioned above. They were so placed in order to preserve the 'deckle' edge of the paper, all the illustrations having been printed, inadvertently, with the rough edge on the right-hand side of the plate. All the Plates, with the exception of *The Coast of Genoa*, were produced by means of photogravure.

(1133.)

[HANDBOOK TO THE RUSKIN MUSEUM: 1891.]

A / Popular Handbook / to / The Ruskin Museum, / Sheffield. / First Issue. / George Allen, / Sunnyside, Orpington, Kent ; / and 8, Bell Yard, Temple Bar, London. / 1891. / Entered at Stationers' Hall.

Collation :—Octavo, pp. vi + 17 ; consisting of Title-page, as above (with two extracts from Mr. Ruskin's works upon the reverse), pp. i—ii ; Introductory Remarks (signed "William White") pp. iii—vi ; and Text pp. 1—17. Upon the reverse of the last page are two more extracts from Mr. Ruskin's Works.

* An interesting letter respecting the preparation of this plate will be found in *The Letters of John Ruskin to various Correspondents*, First Series, 8vo., London, privately printed, 1892 ; pp. 3—7.

[HANDBOOK TO RUSKIN MUSEUM: 1891—*Continued.*]

Issued (on *November 14th*, 1891) in dark gray paper wrappers, with the title-page (enclosed in a double ruled frame) reproduced upon the front, "Price Twopence" being added below the rule. P. 4 of the cover contains a statement of the times of opening and closing of the Museum.

(1134.)

[GOLD: 1891.]

Gold / A Dialogue / connected with / the subject / of "Munera / Pulveris" / By / John Ruskin / Edited by / H. Buxton Forman / *Te maris et terræ numeroque carentis arenæ / Mensorem cohibent, Archyta, / Pulveris exigui prope litus parva Matinum / Munera.* / London / Printed by R. Clay and Sons Limited / 1891.

Collation:—Crown octavo, pp. 26; consisting of Half-title (with blank reverse) pp. 1—2; Title-page, as above (with blank reverse), pp. 3—4; Certificate of Issue (with blank reverse) pp. 5—6; Preface (signed "H. Buxton Forman") pp. 7—12; Fly-title to *Gold* (with blank reverse) pp. 13—14; and Text of *Gold* pp. 15—26. Facing the last page is a leaf with the following imprint upon its recto: "London: / Printed by R. Clay and Sons, Limited, / Bread Street Hill, and Bungay, Suffolk. / *November 1st*, 1891. / Not for Sale." The head-line throughout is *Gold: A Dialogue* upon both sides of the page.

Issued (in *November* 1891) in white 'vellum' boards, lettered in gilt up the back: "Gold—John Ruskin. 1891." The edition was limited to Thirty-three copies on Whatman's hand-made Paper, and Seven copies on Vellum. The whole of these were strictly reserved for private circulation only.

(1135.)

[RUSKINIANA: PART II.: 1892.]

Ruskiniana. / Part II. / Lectures and Addresses / Reported in the Press; but / not reprinted in / Collected Works. / Reprinted / For private circulation only. / 1892.

[RUSKINIANA : PART II—*Continued.*]

Collation :—Royal octavo, pp. iv + 116, as follows : Half-title (with blank reverse) pp. i—ii ; Title-page (as above, with imprint : “Printed by / Hazell, Watson, and Viney, Ld., / London and Aylesbury” in centre of the reverse) pp. iii—iv ; Fly-title (with blank reverse) pp. 121—122 ; List of Lectures, etc. (with blank reverse), pp. 123—124 ; and Text pp. 125—241. The head-line reads “Ruskiniana” throughout on both sides of the page.

Issued (in *March*, 1892) in thick cream-coloured paper wrappers, with “Ruskiniana. Part II.—Lectures and Addresses” up the back : and “Ruskiniana. / Part II.” upon the front cover. Ten copies only were printed.

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LECTURES, ETC.

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The Three-Legged Stool of Art (1868)	210	516
Verona and its Rivers (1870)	211	521
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The Prevention of Cruelty to Animals (1877)	234	606
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A Christmas Greeting (1881)	236	626
A Drawing-Room Lecture (1883)	238	635
Mr. Ruskin's Latest (1883)	240	629

(1136.)

[ON THE NATURE OF GOTHIC ARCHITECTURE.]

('Kelmscott Press' Edition: 1892.)

The Nature of Gothic A Chap- / ter of the Stones of Venice. /
By John Ruskin.

Collation:—Square crown octavo, pp. vi*+128; consisting of Title-page (as above) p. i; Preface (signed "William Morris," and dated "Kelmscott House, Hammersmith. Feb. 15th, 1892") pp. ii—vi; Text pp. 1—123; and Appendix pp. 124—128. At the close of the Appendix is the following Colophon: "Here ends the *Nature of Gothic*, by John Rus- / kin, printed by William Morris at the Kelmscott / Press, Hammersmith, and published by George / Allen, 8, Bell Yard, Temple Bar, London, and / Sunnyside, Orpington." There are no head-lines, and the pages are numbered against the inner margins, at foot.

Issued (on March 24th, 1892) in antique limp vellum boards, with strings to tie; and lettered in gilt across the back: "The / Nature / of / Gothic. / By / John / Ruskin. / 1892." Five Hundred copies were printed upon English hand-made paper, the price being Thirty Shillings nett.

(1137.)

[THE ELEMENTS OF DRAWING.]

(New Edition: 1892.)

The / Elements of Drawing. / In / Three Letters to Beginners. /
By / John Ruskin. / With Illustrations / Drawn by the Author. /
New Edition. / George Allen, / Sunnyside, Orpington, / and /
8, Bell Yard, Temple Bar, London. / 1892.

Collation:—Crown octavo, pp. xxvii+380, consisting of: Half-title (with blank reverse) pp. i—ii; Title-page, as above (with *All Rights reserved* at foot of the reverse), pp. iii—iv; Bibliograph-

* These preliminary leaves are incorrectly paged. The *Title* is not included in the pagination, and the *Preface* is paged (at foot) i—v.

[ELEMENTS OF DRAWING—*Continued.*]

ical Note (with blank reverse) pp. v—vi ; Advertisement to the Second Edition pp. vii—viii ; Preface pp. ix—xxvi ; Contents p. xxvii ; Text of *The Elements of Drawing* pp. 1—325 ; p. 326 is blank ; Fly-title to Appendix (with blank reverse) pp. 327—328 ; Appendix pp. 329—353 ; p. 354 is blank ; Collation of the Editions pp. 355—357 ; p. 358 is blank ; and Index pp. 359—380. The imprint will be found at the foot of the last page ; it reads—
“Printed by Ballantyne, Hanson & Co. / Edinburgh and London.”

Issued (on *June 4th*, 1892) in the usual cloth boards, lettered across the back “Ruskin / The / Elements / of / Drawing.” Three Thousand copies were printed ; the published price being Five Shillings. There were also Two Hundred and Ten copies (large post 8vo.) on Arnold’s unbleached hand-made paper, in green cloth ; these were published at Ten Shillings.

Illustrations.

In this edition the wood-cut figures were not printed from the original blocks, but, with the exception of two which were re-cut by Mr Sulman, from ‘process’ blocks.

Text.

The text is a reprint of the third edition of 1859, with an Index added, and a Collation of the various Editions.

(1138.)

[LETTERS: 1892.]

Edited by Thomas. J. Wise.

Letters / upon Subjects of General Interest / from / John
Ruskin / to Various Correspondents. / 1892. / London : Pri-
vately Printed. / Not for Sale.

Collation :—Crown octavo, pp. xii + 101 ; consisting of Half-title (with blank reverse) pp. i—ii ; Title-page, as above (with blank reverse), pp. iii—iv ; Certificate of Issue (with blank reverse) pp. v—vi ; Contents pp. vii—xii ; Fly-title to Letters (with blank reverse)

[LETTERS: 1892—*Continued.*]

pp. 1—2; and Text pp. 3—101. Following the text is a leaf bearing the following imprint :—*Privately Printed* : 1892.*

Issued in bright green cloth boards lettered across the back : "Letters / First Series / John Ruskin / 1892." Thirty-three copies were printed upon Whatman's hand-made Paper, and Seven upon Vellum.

The volume contains Thirty-six letters, five of which had appeared previously in various magazines, the remaining thirty-one being printed here for the first time.

(1139.)

[THE POETRY OF ARCHITECTURE: 1893.]

The / Poetry of Architecture : / or, / the Architecture of the Nations of Europe / considered in its association with natural scenery / and national character. / By / John Ruskin. / With Illustrations by the Author. / George Allen, / Sunnyside, Orpington, / and / 8, Bell Yard, Temple Bar, London. / 1893.

Collation :—Large Post Quarto, pp. xii + 261 ; consisting of Half-title (with blank reverse) pp. i—ii ; Title-page, as above (with *All Rights Reserved* at foot of the reverse), pp. iii—iv ; Prefatory Notes, signed "The Editor," pp. v—viii ; Contents p. ix ; p. x is blank ; List of Illustrations pp. xi—xii ; Introduction pp. 1—6 ; Fly-title to Part I (with blank reverse) pp. 7—8 ; Text of Part I pp. 9—89 ; p. 90 is blank ; Fly-title to Part II (with blank reverse) pp. 91—92 ; Text of Part II pp. 93—246 ; and Index pp. 247—261. The imprint, which appears at the foot of the last page, reads "Printed by Ballantyne, Hanson and Co. / Edinburgh and London."

Issued (on *December 2nd*, 1892) in two forms, viz. :—(I.) A Special edition of Three Hundred copies on Arnold's unbleached handmade paper, with the Plates on India paper, Large Post Quarto, at the price of Two and a Half Guineas. These were issued bound in Half Parchment, with dark green cloth sides, lettered across the back : "Ruskin / The / Poetry / of / Architecture / 1893," and on the side : "The Poetry / of Architecture / Ruskin."

* In the paper copies this imprint was erroneously printed "1890," and an erratum slip was consequently inserted to correct the mistake.

[POETRY OF ARCHITECTURE—*Continued.*]

(II.) The Ordinary edition, consisting of Two Thousand copies, with all the Illustrations, Quarto; published at the price of One Guinea. These were cased in cloth, lettered across the back: "Ruskin / The / Poetry / of / Architecture / 1893."

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Several of the above Plates, in the hand-made paper copies of the book, face either the preceding or the following page to that enumerated. They were so placed in order to preserve the "deckle" edge of the paper, as in the case of the *Poems*.

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Of the 45 figures which were used to illustrate the original appearance of *The Poetry of Architecture* in *The Architectural Magazine*, the following were not reproduced for this edition :—Figs. 2, 3, 5, 6, 26, 27, 28, 29, 30, 31, 32, 41, 42, 43, 44. Fig. 1 was replaced by the photogravure from the original drawing, which faces p. 29. The remainder were either reproduced or re-drawn, and correspond as follows :—

[POETRY OF ARCHITECTURE—*Continued.*]

Fig. 4 in the Magazine is *Fig.* 3 in the Volume.

" 7-24 "	" "	" 7 "	" "
" 25 "	" "	" 8 "	" "
" 33 "	" "	" 10 "	" "
" 34-36 "	" "	" 11 "	" "
" 37 "	" "	" 12 "	" "
" 38-40 "	" "	" 13 "	" "
" 45 "	" "	" 14 "	" "

"The Essays were first collected in book form by an American publisher in 1873. Some years ago Mr. Ruskin intended to publish them in England, but hesitated on account of the poverty of the old magazine illustrations, which were inferior woodcuts,—mere libels on his original sketches. Now, however, we are able to represent his early architectural draughtsmanship in a worthier manner, by a characteristic series of plates, executed in the best possible style of photogravure by Messrs. Walker & Boutall, and the Swan Electric Engraving Company. As frontispiece is given a facsimile in colour by Messrs. Gilbert, Whitehead and Co., of a sketch at Croydon, on which Mr. Ruskin's marginal note is:—'Looking to end of Market Street from my aunt's door. One of my quite best beginnings.'

"A few of the old cuts, necessary to the text, are reproduced, and some are replaced by engravings from sketches by the Author. Possessors of the *Architectural Magazine*, vol. v., will be interested in comparing the woodcut of the cottage in Val d'Aosta (p. 104 of that volume) with the photogravure from the original pencil drawing, which faces p. 29 of this work. It is much to be regretted that the original of the Coniston Hall (fig. 8; p. 75 of this work) has disappeared, and that the Author's youthful record of a scene so familiar to him in later years should be represented only by the harsh lines of Mr. Loudon's engraver."—*Editor's Preface*, pp. vii—viii.

The Poetry of Architecture was originally printed in *The Architectural Magazine*, 1837–1838 (see *ante*, Vol. II, p. 113). This edition is carefully reprinted from the Magazine; a few additional notes are added, being distinguished by square brackets.

(1140.)

[LETTERS TO F. S. ELLIS: 1892.]

Edited by Thomas J. Wise.

Stray Letters / from / Professor Ruskin / to / A London Bibliopole. / 1892. / London: Privately Printed. / Not for Sale.

Collation:—Post octavo, pp. xvi + 86; consisting of Half-title (with blank reverse) pp. i—ii; Title-page, as above (with blank reverse), pp. iii—iv; Certificate of issue (with blank reverse) pp. v—vi; Contents pp. vii—xiii; p. xiv is blank; Preface pp. xv—xvi; Fly-title to Letters (with *Note* upon the reverse) pp. 1—2; Text of the Letters pp. 3—76; Fly-title to Index (with blank reverse) pp. 77—78; and Index pp. 79—86. Facing the last page is a leaf with the following imprint upon its recto:—
"Privately Printed: 1892."

[LETTERS TO F. S. ELLIS—*Continued.*]

Issued (in *December*, 1892) in bevelled cloth boards of a bright red colour, lettered: "Letters / to / Ellis / John / Ruskin / 1892" across the back. Thirty-three copies were printed upon Whatman's Hand-made paper, and Seven copies upon Vellum.

The letters (forty-two in number) contained in the above volume were addressed to Mr. F. S. Ellis, sometime of New Bond Street, and now resident at Torquay. They are a portion only of a much more considerable correspondence, the remainder having been given away at various times to autograph-collecting friends.

This volume, and also the *Letters upon Subjects of General Interest* (see *ante*, No. 1138) were printed with Mr. Ruskin's kind permission.

OMISSIONS.

(1141.)

[THE SCYTHIAN GUEST: 1849.]

The Scythian Guest ; / A Poem. / By / John Ruskin. / MDCCCXLIX /
(Printed for the Author.)

Collation:—Small quarto, pp. vi + 15 ; consisting of Half-title, "The Scythian Guest" (with blank reverse), pp. i—ii ; Title-page, as above (with blank reverse), pp. iii—iv ; Preface (signed "J. R.") pp. v—vi ; and Text of *The Scythian Guest*, pp. 1—15.

Issued in buff-coloured paper wrappers, with the title-page (enclosed in a plain ruled frame) reproduced upon the front cover.

This poem originally appeared in *Friendship's Offering*, 1839, pp. 52—60. It was included in the *Poems* of 1850, where it occupies pp. 121—130 ; and in *Poems*: 1891, pp. 142—150.

(1142.)

[THE QUEEN'S GARDENS: 1864.]

The / Queen's Gardens / A Lecture / delivered at the Town Hall, Manchester, / On Wednesday, December 14, 1864 / by / John Ruskin, M.A. / Manchester: / Printed in Aid of the St. Andrews Schools Fund / 1864 / Price One Shilling.

Collation :—Octavo, pp. 19 ; consisting of Title-page, as above (with blank reverse), pp. 1—2 ; and pp. 3—19 of Text. The head-line is *The Queen's Gardens* throughout, on both sides of the page. At the foot of p. 19 is the following imprint: " Manchester : R. Charleston and Sons, Ardwick Green."

Issued stitched, and without wrappers. The text varies very considerably from that contained in *Sesame and Lilies* (where it was reproduced under the title *Of Queens' Gardens*), and is probably the text of the Lecture as it was actually delivered. The pamphlet doubtless had but a small and merely local circulation, and is now extremely rare. A full account of the only copy at present known to exist will be found in the *Bookman* for February, 1893.

(1143.)

[THE RANGE OF INTELLECTUAL CONCEPTION: 1871.]

Metaphysical Society's Papers, No. xvi. / Theorem. / The Range of Intellectual Conception is proportioned / to the Rank in Animated Life. / Anon.

Collation :—Octavo, pp. 5. The pamphlet is headed at the top of the first page "For Tuesday, April 25, 1871. / At the Grosvenor Hotel, 8.30 p.m. / Private." There is no Title-page proper, the above title occupying the upper part of p. 1. The head-line is "Theorem" on each page. On page 5 is a Note respecting the absence of members, and inviting written remarks from them.

Issued, stitched and without wrappers, previously to being read at the meeting of the Metaphysical Society. The 'paper' was reprinted in the *Contemporary Review* for June, 1871 ; also in *On the Old Road*, 1885 (see *ante*, Vol. I, p. 304 ; and Vol. II, pp. 119 and 147).

(1144.)

[THE NATURE AND AUTHORITY OF MIRACLE: 1873.]

Metaphysical Society's Papers, No. xxxii. / The Nature and Authority of Miracle. / Anon.

Collation:—Octavo, pp. 5. The pamphlet is headed at the top of the first page "To be read on Tuesday, Feb. 11, 1873. / At the Grosvenor Hotel, at 8.30 p.m. / Private." There is no Title-page proper, the above title occupying the upper part of p. 1. On the reverse of p. 5 is a 'Notice' respecting the dinner, and the absence of Members.

Issued, stitched and without wrappers, previously to being read at the meeting of the Metaphysical Society. The 'paper' was reprinted in the *Contemporary Review* for March, 1873; also, in 1873, as a pamphlet of 16 pages, for private distribution; and again in *On the Old Road*, 1885. [See *ante*, Vol. I, pp. 211 and 307; and Vol. II, pp. 120 and 148.]

(1145.)

THE LANDSCAPE GARDENING AND LANDSCAPE ARCHITECTURE OF THE LATE HUMPHRY REPTON, ESQ. A NEW EDITION. BY J. C. LOUDON. LONDON: LONGMAN AND CO. 1840.

To the above work Mr. Ruskin contributed a note which occupies the greater part of pp. 32—38. The note is signed "Kataphusin," and dated "Oxford, February, 1839." The editor introduces Mr. Ruskin's remarks as follows: "We have given these landscapes in the form of vignettes, ... for the following reason, kindly furnished to us by a distinguished writer, who takes the signature of Kataphusin, in the *Architectural Magazine*."

ADDITIONAL LETTERS.

(1146.)

St. James's Gazette, July 16th, 1885. Letter to Mr. Egbert Rydings on Parental Authority. Signed "J. Ruskin;" dated "Oxford, June 18th, 1875."

Reprinted in *Letters upon Subjects of General Interest*, 1892, pp. 63—64.

(1147.)

The Magazine of Art, April, 1887 (Chronicle of Art, p. xxiii). Letter to Mr. J. H. E. Partington on *Art in Manchester*. Signed "John Ruskin;" dated "Brantwood, 2 Feb., 1887."

H H

(1148.)

Sir James A. Picton: a Biography, by his son J. A. Picton, M.P. (London: Isbister and Co., Ltd.); 1891, pp. 374—375. Three Letters to Sir James Picton. Signed "J. Ruskin;" dated "Brantwood, 21st July, 1884; July 26th, 1884; and Jan. 13th, 1886."

(1149.)

Autobiographical Notes of the Life of W. B. Scott. Edited by W. Minto (London: Osgood, McIlvaine and Co.); 1892, Vol. ii, p. 7. Letter to Mr. W. B. Scott concerning the decoration of Wallington House. Signed "J. Ruskin;" written from Amiens, May 1886

(1150.)

Poet Lore, Vol. V, January and February, 1893, pp. 1—7 and 67—72. Mr. W. G. Kingsland, in an article entitled "John Ruskin as a letter-writer," quoted in full the following letters which had appeared originally in *Letters upon Subjects of General Interest from John Ruskin to Various Correspondents*: 1892; viz. :—

- (1) To Mr. E. S. Dallas on *Political Economy*. Signed "J. Ruskin;" dated "Thun, Aug. 18th [1859]."
- (2) To Mr. Rawdon Brown. Signed "J. Ruskin;" dated "Denmark Hill, May 10, 1862."
- (3) To Mr. E. S. Dallas on *Political Economy*. Signed "J. Ruskin;" dated "Bonneville, September 4th, 1859."
- (4) To Mr. Godfrey Gribble on the *Use of Iron*. Signed "J. Ruskin;" dated "Oxford, February 10th, 1872."
- (5) To Miss Waldron on *Obedience to Parents*. Signed "J. Ruskin;" dated "Brantwood, March 24th, 1885."

A few sentences were omitted from some of the above reprints. Extracts from several of the other letters contained in the volume were included in the article.

(1151.)

The Bookman, Vol. III, February, 1893, No. 17, pp. 145—146. An article entitled "Mr. Ruskin's New Letters," reviewing *Stray Letters from Professor Ruskin to a London Bibliopole*: 1892, quoted in full from that volume the following letters, viz. :—

- (1) To Mr. F. S. Ellis; signed "J. Ruskin," and dated "Brantwood, May 7th, 1878."
- (2) To Mr. F. S. Ellis; signed "J. Ruskin," and dated "Brantwood, March 24th, 1881."

Extracts from other letters contained in the book are also to be found in the article.

(1152.)

Poet Lore, Vol. V, March, 1893, No. 3, pp. 123—129. "Unpublished Letters of John Ruskin;" by W. G. Kingsland. This is a review of *Stray Letters from Professor Ruskin to a London Bibliopole*, the following letters being quoted *in extenso*, viz. :—

- (1) To Mr. F. S. Ellis; signed "J. Ruskin;" dated "Brantwood, May 7th, 1878."*
- (2) To Mr. F. S. Ellis; signed "Your loving son George;" dated "Brantwood, February, 1881."

There are also several extracts from other letters contained in the same volume.

* This letter had been previously reprinted in *The Bookman* for February 1893.

APPENDIX II.

CHRONOLOGICAL LIST.

A Chronological List of the publication of Mr. Ruskin's writings. Reprints merely are not included, only First and Revised Editions. Letters, and reports of Lectures, are also excluded.

1834.

The Colour of the Rhine; and *The Strata of Mont Blanc* (Loudon's *Magazine of Natural History*).

1835.

Poems (*Friendship's Offering*):—*Salzburg. Fragments from a Metrical Journal*.

1836.

The Induration of Sandstone; and *The Temperature of Spring and River Water* (Loudon's *Magazine of Natural History*).
Poem (*Friendship's Offering*):—*The Months*.

1837.

Poem (*Friendship's Offering*):—*The Last Smile*.
Prose story; with poem (*Friendship's Offering*):—*Leoni*.
The Poetry of Architecture (Loudon's *Architectural Magazine*);
commenced.

1838.

The Poetry of Architecture (Loudon's *Architectural Magazine*);
concluded.
Poems (*Friendship's Offering*):—*The Scythian Grave. Remembrance*.
Christ Church, Oxford.

[CHRONOLOGICAL LIST—Continued.]

1839.

Works of Art and Nature (Loudon's *Architectural Magazine*).

Remarks on Meteorological Science (Trans. Met. So.)

Poems :—*Salsette and Elephanta*.(Friendship's Offering) :—*A Scythian Banquet Song. Aristodemus at Platæa.*(Amaranth) :—*The Recreant. The Wreck.*(London Monthly Miscellany) :—*We care not what skies. Though thou hast not a feeling. Iter ad Brundisium. Memory. The Name. The winter's chill. Fragment from a Meteorological Journal. There's a change in the green of the leaf. The Mirror. Song of the Tyrolese.*

1840.

Poems (Friendship's Offering) :—*The Scythian Guest. The Broken Chain*, Parts I. and II. *To Adèle.*Repton's *Landscape Gardening* (A long Note).

1841.

Poems (Friendship's Offering) :—*The Tears of Psammenitus. The Two Paths. The Old Water Wheel. Farewell. The Departed Light. Agonia. The Broken Chain*, Part III.

1842.

Poems (Friendship's Offering) :—*The Last Song of Arion. The Hills of Carrara. The Broken Chain*, Part IV.

1843.

Modern Painters, Vol. I.

Poem (Friendship's Offering) :—

The Broken Chain, Part V., with engraving, *Amboise*.

1844.

Poems (Friendship's Offering) :—

The Battle of Montenotte, with engraving, *Coast of Genoa.**A Walk in Chamouni* " " *Glacier des Bois.*Revision :—*Modern Painters*, Vol. I., ed. 2 (with a new Preface).

[CHRONOLOGICAL LIST—*Continued.*]

1845.

Poems (Heath's *Book of Beauty*):—*La Madonna dell' Acqua.*
 (Keepsake):—*The Old Seaman. The Alps, seen from Marengo.*

1846.

Modern Painters, Vol. II.

Poems (Keepsake):—*Mont Blanc. The Arve at Cluse.*

(Heath's *Book of Beauty*):—*Written among the Basses Alpes.*
The Glacier.

Revision:—*Modern Painters*, Vol. I., ed. 3 (with a new Preface).

1847.

Review of Lord Lindsay's *Christian Art* (*Quarterly Review*).

1848.

Review of Eastlake's *History of Oil Painting* (*Quarterly Review*).

Revisions:—*Modern Painters*, Vol. I., ed. 4.

Ditto, Vol. II., ed. 2 (with new *Addenda*).

1849.

Samuel Prout (*Art Journal*). | *The Seven Lamps of Architecture.*
The Scythian Guest (with added Preface).

1850.

Poems, Collected Volume (privately printed).

1851.

The King of the Golden River.

The Stones of Venice, Vol. I.

Notes on the Construction of Sheepfolds.

Examples of the Architecture of Venice.

Pre-Raphaelitism.

Revisions:—*Notes on the Construction of Sheepfolds*, ed. 2 (with a new Preface).

Modern Painters, Vol. I., ed. 5 (with a Postscript).

Ditto, Vol. II., ed. 3.

1852.

The National Gallery: Two Letters to "The Times" (a reprint in pamphlet form).

[CHRONOLOGICAL LIST—*Continued.*]

1853.

The Stones of Venice, Vols. II. and III.
Giotto and his Works in Padua, Part I.

1854.

Giotto and his Works in Padua, Part II.
Lectures on Architecture and Painting.
The Opening of the Crystal Palace.

1855.

Notes on the Royal Academy, No. I.
 Revisions:—*Notes on the Royal Academy*, ed. 3 (with Supplement).
Seven Lamps of Architecture, ed. 2 (with a new Preface).
Lectures on Architecture and Painting, ed. 2.

1856.

Modern Painters, Vols. III. and IV.
The Harbours of England.
Notes on the Royal Academy, No. II.
 Revision:—*Notes on the Royal Academy*, ed. 3 (with Postscript).

1857.

Notes on the Turner Gallery at Marlborough House, 1856.
The Political Economy of Art.
Notes on the Royal Academy, No. III.
Catalogue of Turner Sketches in the National Gallery (two eds.).
The Elements of Drawing.
Catalogue of Turner Drawings at Marlborough House, 1857-8.
 Revisions:—*Notes on Turner Collection at Marlborough House*, 1856-7,
 ed. 4 (with a new Preface), and ed. 5.
Elements of Drawing, ed. 2 (with a new Appendix).

1858.

Geology of Chamouni (Proc. R. S. Edin.).
Notes on the Royal Academy, No. IV.
Cambridge School of Art, Inaugural Address.
Education in Art (Trans. N. A. P. S. S.).
 Revision:—*Catalogue of Turner Drawings at Marlborough House*,
 1857-8, ed. 2 (with "Supplemental Series").

[CHRONOLOGICAL LIST—Continued.]

1859.

*The Oxford Museum.**The Unity of Art.**The Two Paths.**Notes on the Royal Academy*, No. V.
*The Elements of Perspective.*Revision :—*Elements of Drawing*, ed. 3.

1860.

Sir Joshua and Holbein (*Cornhill Magazine*).*Modern Painters*, Vol. V.*"Unto this Last"* (*Cornhill Magazine*).*Giotto and his Works in Padua*, Part III.

1861.

Paper on *Tree Twigs*.

Catalogue of Turners given to the Fitzwilliam Museum.

1862.

Essays on Political Economy (*Fraser's Magazine*), Essays 1, 2, 3.

Revision :—"Unto this Last" (in volume form), with a Preface.

1863.

Essays on Political Economy (*Fraser's Magazine*), Essay 4.Paper on *Stratified Alps of Savoy*.

1864.

The Study of Architecture in our Schools (Trans. R. I. B. A.).*The Queen's Gardens*.

1865.

The Cestus of Aglaia (*Art Journal*), Chapters 1-6.*Denudation of the Alps* (*Geological Magazine*).*Sesame and Lilies*.Revision :—*Sesame and Lilies*, ed. 2 (with a new Preface).

1866.

The Ethics of the Dust.*The Cestus of Aglaia* (*Art Journal*), Chapters 7-9.*War*.*The Crown of Wild Olive*.

[CHRONOLOGICAL LIST—*Continued.*]

1867.

Report on Turners in National Gallery (*Blue Book*).
Banded and Brecciated Concretions (*Geological Magazine*) Chaps. 1-2
Time and Tide.

1868.

Banded and Brecciated Concretions (*Geological Magazine*). Chaps. 3-5
Notes on Destitute and Criminal Classes (two eds.).
German Popular Stories (Preface).
Leoni; a Legend of Italy (with added Preface).

1869.

The Mystery of Life and its Arts (*The Afternoon Lectures on Literature and Art*).
Flamboyant Architecture of Valley of Somme, Catalogue, to accompany (unpublished) lecture.
 Catalogue of his Turners sold at Christie's.
The Queen of the Air.
Banded and Brecciated Concretions (*Geological Magazine*) Chap. 6.

1870.

Banded and Brecciated Concretions (*Geological Magazine*) Chap. 7.
Verona and its Rivers, Preface and Catalogue.
The Future of England.
Lectures on Art.
 Catalogue of Examples, Oxford.
Samuel Prout (a reprint in pamphlet form).

1871.

Fors Clavigera, Vol. I.
Intellectual Conception and Animated Life (*Contemporary Review*).
 Catalogue of the Educational Series, Oxford.
 " " Reference Series, "
 Revision :—*Sesame and Lilies*, "Works" series (with new Preface, and the inclusion of *The Mystery of Life and its Arts*).

1872.

Fors Clavigera, Vol. II.
Aratra Pentelici.
Michael Angelo and Tintoret.

[CHRONOLOGICAL LIST—*Continued.*][1872—*Continued.*]

Instructions in Elementary Drawing (four editions).

Christian Art and Symbolism (Preface).

The Eagle's Nest.

Monuments of the Cavalli Family.

Revisions :—*Munera Pulveris* (with a Preface).

Time and Tide, "Works" edition.

1873.

Fors Clavigera, Vol. III., and *Index* to Vols. I. and II.

The Nature and Authority of Miracle (*Contemporary Review*).

Home and its Economies (*Contemporary Review*).

Love's Meinie, Lectures 1, 2.

Ariadne Florentina, Lecture 1.

Mansfield Art School Address.

Revisions :—*Instructions in Elementary Drawing*, ed. 5.

Modern Painters, autograph ed. (with a new Preface).

Stones of Venice, " " " " " "

Crown of Wild Olive, "Works" series (with the addition of *The Future of England*, and *Notes on the Political Economy of Prussia*).

The Nature and Authority of Miracle (a reprint in pamphlet form).

1874.

Fors Clavigera, Vol. IV.

Ariadne Florentina, Lectures 2, 3, 4.

Val d'Arno.

Theory of Glaciers of Savoy (note).

1875.

Fors Clavigera, Vol. V., and *Index* to Vols. III. and IV.

Ariadne Florentina, Lectures 5, 6.

Mornings in Florence, Parts 1, 2, 3, 4.

Proserpina, Parts 1, 2.

Notes on the Royal Academy, No. VI.

Social Policy, and Natural Selection.

Deucalion, Parts 1, 2.

Revisions :—*Frondes Agrestes*, from *Modern Painters* (with added notes and Preface).

Notes on the Construction of Sheepfolds, ed. 3 (called 2nd), with addition to Preface.

[CHRONOLOGICAL LIST—Continued.]

1876.

Fors Clavigera, Vol. VI.

Art Schools of Mediæval Christendom (Preface and notes).

Proserpina, Parts 3, 4.

Mornings in Florence, Part 5.

Protest against the extension of Railways (Preface).

Ariadne Florentina, Appendix.

Deucalion, Parts 3, 4.

Revision :—*Letter to Young Girls*, from *Fors Clavigera*.

Edited :—*Bibliotheca Pastorum*, *Economist of Xenophon* (with Preface).

Letters to "The Times" on Pre-Raphaelite Pictures, 1854 (a reprint in pamphlet form).

1877.

Fors Clavigera, Vol. VII.

Venice Academy Guide.

St. Mark's Rest, Parts 1, 2, and Supplement 1.

Mornings in Florence, Part 6.

The Laws of Fésole, Part 1.

Yewdale and its Streamlets.

Revisions :—"Unto This Last," ed. 2 (with additional notes to Preface).

Ethics of the Dust, ed. 2 (with new Preface, and note).

Edited :—*Bibliotheca Pastorum*, *Rock Honeycomb*, Part I. (with Preface and Commentary).

1878.

Fors Clavigera, Vol. VIII., Letters 1, 2, 3.

Proserpina, Part 5.

An Oxford Lecture (Nineteenth Century).

Notes on Turner Drawings, &c. (Fine Art Society).

Objects and Constitution of St. George's Guild.

My First Editor (University Magazine).

Deucalion, Part 5.

The Laws of Fésole, Parts 2, 3, 4.

The Three Colours of Pre-Raphaelitism (Nineteenth Century).

Revisions :—*The Two Paths*, "Works" edition (with a new Preface).

Notes on Turner Drawings, &c., ed. 3 (with unfinished Epilogue and Addenda); ed. 7 (with revised and completed Epilogue); ed. 9 (with the addition of *Notes by Mr. Ruskin on his own Drawings in illustration of Turner*).

[CHRONOLOGICAL LIST—*Continued.*]

1879.

- St. Mark's Rest*, Part 3.
Proserpina, Part 6.
Deucalion, Part 6.
Letters to the Clergy on the Lord's Prayer.
Notes on Prout and Hunt.
Circular respecting St. Mark's.
 St. George's Museum :—*Contents of Sliding Frames.*
 St. George's Guild :—*Master's Report.*
 Revisions :—*Circular respecting St. Mark's*, ed. 2 (with Postscript).
 Stones of Venice, Trav. ed., Vol. I. (with a new Preface
 and notes).
 Edited :—*St. Mark's Rest*, Supplement 2 (with Preface).

1880.

- Fors Clavigera*, Vol. VIII., Letters 4, 5.
Usury: A Reply and Rejoinder (*Contemporary Review*).
Fiction, Fair and Foul, Sections 1-4 (*Nineteenth Century*).
Deucalion, Part 7.
Elements of English Prosody.
The Bible of Amiens, Part 1.
Catalogue of Pictures, Douglas (*notes*).
Arrows of the Chace (letters reprinted with added Preface).
Revisions, &c.:—*Seven Lamps of Architecture*, ed. 3 (with a new Preface).
A Joy for Ever (with a new Preface).
The Lord's Prayer and the Church (with Epilogue).

1881.

- Preface to *Illustrations to the Shepherd's Tower*.
Fiction, Fair and Foul, Section 5 (*Nineteenth Century*).
Love's Meinie, Lecture 3.
Turner Catalogue, National Gallery.
The Bible of Amiens, Part 2.
 " " " Part 4 (Traveller's ed.).
 St. George's Guild :—*Master's Report*.
 Revision :—*Stones of Venice*, Trav. ed., Vol. II. (with a new Chapter,
 and notes).

[CHRONOLOGICAL LIST—*Continued.*]

1882.

St. George's Guild :—*General Statement.*

The Bible of Amiens, Part 3.

Proserpina, Parts 7, 8.

Revisions :—*Sesame and Lilies*, small ed. (with a new Preface).

Mornings in Florence, Parts 4, 5, ed. 2.

1883.

Catalogue of Minerals, Reigate.

The Ruskin Cabinet at Whitelands College.

Deucalion, Part 8.

The Art of England, Nos. 1-6.

The Study of Beauty and Art in Large Towns (Preface).

Fors Clavigera, Vol. VIII., Letters 6, 7, 8, 9.

Revisions :—*Modern Painters*, Vol. II. Re-arranged ed. in 2 vols.
(with a new Preface, notes, and Epilogue.)

The Bible of Amiens, Part 4, in 8vo.

Mornings in Florence, Part 6, ed. 2.

Edited :—*The Story of Ida* (with Preface).

1884.

Fors Clavigera, Vol. VIII., Letters 10, 11, 12.

Limestone Alps of Savoy (Preface).

The Storm Cloud of the Nineteenth Century.

Kirkcudbright Mineral Catalogue (*Kirkcudbright Advertiser*).

The Art of England, Appendix.

In Montibus Sanctis, Part 1.

Catalogue of Silica, British Museum.

The Pleasures of England, Lectures 1, 2.

St. George's Guild :—*Master's Report.*

Edited :—*Roadside Songs of Tuscany*, Parts 1-4 (with Preface, portion of text, and notes).

1885.

The English School of Painting (Preface).

The Pleasures of England, Lectures 3, 4.

Usury and the English Bishops (Preface).

Proserpina, Part 9.

[CHRONOLOGICAL LIST—*Continued.*][1885—*Continued.*]

The Bible of Amiens, Appendix.

Præterita, Parts 1-7.

St. George's Guild :—*Master's Report*.

St. George's Museum :—Catalogue of Minerals.

On the Old Road : a Collection of Miscellaneous Essays, Pamphlets, etc., Published 1834-1885.

Edited :—*Roadside Songs of Tuscany*, Parts 5-10 (with Preface, portion of text, and notes).

Dame Wiggins of Lee (with Preface, and additional verses).

Bibliotheca Pastorum, A Knight's Faith.

Revisions :—*In Montibus Sanctis*, Part II., from *Modern Painters* (with added notes, and postscripts).

Cæli Enarrant, from *Modern Painters* (with a Preface and notes).

1886.

Præterita, Parts 8-21.

Dilecta, Part 1.

Notes on Pictures by Millais. (Preface.)

St. George's Guild Drawings, Catalogue.

Appendix to Catalogue of Water-Colour Drawings.

Proserpina, Part 10.

Edited :—*Ulric the Farm Servant*, Parts 1-4 (with Preface).

1887.

Præterita, Parts 22-24.

Dilecta, Part 2.

Arthur Burgess (*Century Guild Hobby Horse*).

Hortus Inclusus.

Revision :—*Lectures on Art*, ed. 4 (with a new Preface).

Edited :—*Christ's Folk in the Apennine*, Vol. I. (with Preface, portion of the text, and notes).

Ulric the Farm Servant, Parts 5, 6.

1888.

The Black Arts (*Magazine of Art*).

Præterita, Parts 25, 26.

Handbook to National Gallery. (Preface.)

Revision :—*Modern Painters*, complete edition (with an Epilogue, and three hitherto unpublished Plates).

Edited :—*Ulric the Farm Servant*, Parts 7-9.

[CHRONOLOGICAL LIST—Continued.]

1889.

Præterita, Parts 27, 28.Edited :—*Christ's Folk in the Apennine*, Vol. II., Part I.

1890.

Two Letters concerning "Notes on the Construction of Sheepfolds,"
addressed to the Rev. F. D. Maurice, M.A., in 1851
(privately printed).*Ruskiniana*, Part I. : *Letters published in, and collected from various*
sources (privately printed).Reprint :—*Aratra Pentelici* (with the inclusion of *Michael Angelo*
and Tintoret).

1891.

Gold : a Dialogue connected with the subject of "Munera Pulveris"
(privately printed).*The Poems of John Ruskin* (complete edition).

1892.

Ruskiniana, Part II. : *Lectures and Addresses reported in the Press*
but not reprinted in Collected Works (privately printed).*Letters upon Subjects of General Interest from John Ruskin to Various*
Correspondents (privately printed).*Stray Letters from Professor Ruskin to a London Bibliophile* (privately
printed).Reprint :—*The Poetry of Architecture* (with additional illustrations).1893 (*To April*).*Letters from John Ruskin to William Ward* (privately printed)
2 Vols.

ADDITIONAL NOTES.

VOL. I.

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5. There was another edition of *Oxford Prize Poems*, in 1846 (pp. iv + 427). *Salsette and Elephanta* occupied the same pages as in the previous edition, and was again omitted from the Table of Contents.
6. *Seven Lamps of Architecture*. Some copies contain a list of *Errata*, printed on a slip inserted before the text of the work.
7. *Seven Lamps of Architecture—List of Plates*. These Plates were all lettered at foot *Published by Smith, Elder & Co., London*.
29. *Poems—New Edition*. A new edition was subsequently issued ; see Appendix I.
32. *The King of the Golden River*. Some copies of the *Third* edition were cased in boards bearing the words “*Second Edition*” upon the front ; the electro plate used for the cover having doubtless escaped correction until several copies had been printed.
127. *Ethics of the Dust*. Some copies of the First edition were printed by Smith, Elder & Co. In these the reverse of the half-title is blank, and the imprint at the foot of the last page reads :—“*London : Printed by Smith Elder & Co. Old Bailey E.C.*”
148. No. 140. The title-page is printed as follows :—“*First Notes on / the General Principles of / Employment for the Destitute / and Criminal Classes. / By John Ruskin, A.M. / For private circulation only. / 1868.*” The imprint reads :—“*London : / Strangeways and Walden, printers, / 28 Castle-St., Leicester Sq.*”

This is the only edition of any work which the compilers were obliged to include in the Bibliography without having seen. A copy has since been discovered, from which the above details are given. It is now in the possession of Mr. W. Hepworth.

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151. *The Queen of the Air*, Part III. *The Hercules of Camarina*, a lecture delivered to the Students of the Art School of South Lambeth, on *Monday, March 15th*, 1869, was included in this Part, where it occupies paragraphs 161—177.

156. *Lectures on Art*: 1870. An edition of this book, differing considerably from that described, was issued for sale in America. Concerning this edition, Mr. C. E. Doble, of the Clarendon Press, writes: "The same type (without the alteration of a letter, so far as we know) was kept standing, but the leads were altered, so that the book made fewer pages; the half-titles before each lecture were dropped, and the whole was printed on crown octavo, instead of demy octavo, paper, for sale in America. Messrs. Macmillan & Co. published it in this less luxurious form in the States." The Collation of the American edition is as follows; pp. viii+155; consisting of Half-title pp. i—ii; Title-page (with imprint on reverse: "Oxford / By T. Combe, M.A., E. B. Gardner, E. P. Hall, and H. Latham, M.A. / Printers to the University") pp. iii—iv; Contents (with blank reverse) pp. v—vi; Prefatory Note (with blank reverse) pp. vii—viii; and Text pp. 1—155. The Lectures (which in this edition are not preceded by Fly-titles) occupy the following pages:—

	Pp.		Pp.
Lecture I. . .	1—26	Lecture V. . . .	98—116
II. . .	27—51	VI. . . .	117—141
III. . .	52—74	VII. . . .	142—155
IV. . .	75—97		

The book was issued in cloth boards of a brownish red colour, lettered as described on p. 157 of the Bibliography.

163. No. 161, *Instructions in Practice of Elementary Drawing*—Some copies of this edition also contain the *Introductory Notice*, mentioned in the collation of the First edition.

178. *Fors Clavigera*, Letter LVI. In the *Second* edition the letter from a correspondent, which occupied pp. 233—238 of the First edition, was cancelled. This alteration caused the text to end on p. 242. There are thus no pp. numbered 243—246, as Letter LVII. still begins on p. 247.

180. *Fors Clavigera*, Letter LXXV. 'Cancels' for pp. 57—8, and 71—2, were issued with Letter LXXVI, accompanied by a slip dated "Orpington, April 2."

216. *Ariadne Florentina*, Illustrations—last two lines. An unnumbered page containing "Directions to Binder" gives a

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- list of the Plates with the pages they should face. This was distributed with the separate Parts described on p. 218. The subjects of the Plates were, however, not mentioned.
238. *Guide to Academy of Fine Arts, Venice*. Some copies of the first edition of Part I. of the Guide were issued differing slightly from that described. The *Note* at the head of p. 3 was omitted; the text commenced "In the first place, if the weather is fine, go outside the gate you have just come in at, and look above it. Over the entrance door are three . . ."; and the footnote on p. 20 concluded with the words "my agent in Venice." Some of these were issued with wrappers, and some without.
240. *St. Mark's Rest*. The *Publisher's Note*, mentioned at the commencement of the Collation, was omitted from the subsequent editions of the book.
244. *St. Mark's Rest—Italian Translation of First Supplement*. This book was never published. A few proof copies only were pulled off, and the type distributed.
269. *Arrows of the Chace*, pp. 161—164. Letter on *John Leech's Outlines*. Some copies of this letter had previously been printed, with an ornamental border, on a single sheet.
289. Second foot-note—the *Kirkcudbright Catalogue* was printed in the columns of the *Kirkcudbright Advertiser* (see Vol. II., p. 121, No. 381). It has, however, never been issued separately.
296. *On the Old Road*—particulars of issue. One octavo copy was printed on hand-made paper. A leaf was inserted between the half-title and the title-page containing a brief note stating the fact. This copy is in Mr. Wedderburn's possession.
328. *Ruskiniana*, Division J, No. 17. This letter was first printed in *The Star* (Tatler's Column), *September 25th*, 1890.

VOL. II.

37. *Modern Painters* (complete ed., 1888). A correspondence between Mr. R. T. Hamilton Bruce and Mr. W. G. Collingwood (on behalf of Mr. Ruskin), relating to the re-issue of *Modern Painters*, appeared in *The Scots Observer*, *June 1st, 8th, 15th, 22nd, 29th, July 6th, 13th, 20th, and 27th*, 1889.
70. *Examples of the Architecture of Venice—Illustrations*. Respecting the plates, prepared for this work, but not used, Mr. George Allen writes: "One plate certainly was etched and

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partly mezzotinted. Mr. Ruskin called it *St. Mark's Vault*; and when handing the steel over to me now quite thirty years ago in a very rusty state, said it would have been the best plate in the work had it not been spoiled."

172. *John Ruskin*; by W. G. Collingwood (No. 685). The portrait of Professor Ruskin was etched by Mr. William Burton.

(1153.)

New Works and Editions. Since this Division of the Bibliography was completed the undermentioned work has been issued:—

[LETTERS TO WILLIAM WARD: 1893.]

Letters / from / John Ruskin / to / William Ward. / Edited by Thomas J. Wise. / In two volumes. / Vol. I. [Vol. II.] / London: Privately Printed. / 1893.

Collation [Vol. I.]:—Crown octavo, pp. xxiv + 93; consisting of Half-title (with blank reverse) pp. i—ii; Title-page, as above (with blank reverse) pp. iii—iv; Certificate of issue (with blank reverse) pp. v—vi; Contents pp. vii—xiv; Preface (signed "William Ward") pp. xv—xxiv; Fly-title to *Letters* (with blank reverse) pp. 1—2; and Text of *Letters* pp. 3—93. At the end of the volume is a leaf with the following imprint upon its recto: *Privately Printed: 1893.* This volume has a Frontispiece consisting of a *facsimile* of a letter by Mr. Ruskin, not printed in the body of the work.

Collation [Vol. II.]:—Crown octavo, pp. xiv + 94; consisting of Half-title (with blank reverse) pp. i—ii; Title-page, as above (with blank reverse) pp. iii—iv; Contents pp. v—xiv; Fly-title to *Letters* (with blank reverse) pp. 1—2; and Text of *Letters* pp. 3—94. The leaf facing the last page has an imprint similar to Vol. I.

Issued (in *April*, 1893) in dark blue cloth boards, lettered in gold across the back: "Letters / to / Ward. / Vol. i. [Vol. ii.] / John / Ruskin. / 1893." Thirty-three copies were printed upon Whatman's hand-made paper, and Seven upon Vellum.

The letters contained in the above volumes are One Hundred and Seven in number. They extend from *February* 1855 to *March* 1886, and were printed with Mr. Ruskin's kind consent.

(1154.)

Part III.—Ruskiniana. Division A.—Complete Vols. of Biography and Criticism. The following important work was issued on the 29th April, 1893, as this sheet was passing through the press.

The Life and Work of / John Ruskin By W. G. / Collingwood M.A. Editor / of "The Poems of John Ruskin" / etc. With Portraits and / other Illustrations in / two volumes. Vol. I [Vol. II] / Methuen & Co. / 18 Bury Street W.C. / London / 1893.

Collation :—Octavo ; Vol. I., pp. xv + 243 ; Vol. II., pp. vii + 285.

Issued in cloth boards, of an olive green colour, at the price of Thirty-two Shillings the two vols. There was also a special limited edition of Three Hundred copies, on hand-made paper, with the illustrations on India paper, price Three Guineas ; and an edition of Thirty copies, on Japanese paper, with the illustrations on India paper, price Five Guineas.

ERRATA.

VOL. I.

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4. *Salsette and Elephantia*, l. 5, "Deep echoes from the *conch* of sacrifice." *Conch* is the correct word, see Note 87, on p. 354 of Vol. II. of *The Poems of John Ruskin* : 1891.
5. *Oxford Prize Poems*, l. 4 of title-page—insert a bar (/) after "J. Vincent."
29. *The King of the Golden River*, first edition, was incorrectly numbered "12" instead of "10" in the Bibliography.
37. *The King of the Golden River*. Last line of footnote—for "September 9th" read "September 21st."
41. First line of footnote—for "bieng," read "being."
46. *Giotto*, Part III, for "pp. 96—124," read "pp. 97—124."
94. *The Oxford Museum*. Address to the workmen—the date should be *April 18th*, not *15th*. Also delete "This address has never been printed."—See *List of Lectures*, Vol. II, p. 140, No. 475.

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154. *Samuel Prout*, l. 6 from foot—the reference to the *Art Journal* should be “pp. 76—77,” not “pp. 70—77.”
196. *Munera Pulveris*, Contents, Chap. I.—for *Fraser's Magazine*, “Vol. LXVI.” read “Vol. LXV.”
265. *Elements of English Prosody*. The published price of this book was *Two* Shillings and Sixpence, not *Three* Shillings and Sixpence, as stated.
292. *The Pleasures of England*, Lecture viii—for “December 8th and 10th,” read “December 6th and 8th.”
297. *On the Old Road*, l. 5 from foot—for “pp. 70—77,” read “pp. 76—77.”
300. *On the Old Road*, l. 3 from end of text—for “March 26th,” read “March 20th.” This date is incorrectly given in *On the Old Road*.
306. *On the Old Road*, l. 3—for “Chatto and Windus,” read “J. C. Hotten.”
320. *Ruskiniana*, Division D, No. 5—for “Times of March 4th,” read “Times of March 3rd.” This date is incorrectly given in *Ruskiniana*.
321. *Ruskiniana*, Division F, No. 8—for “1885,” read (in both instances) “1887.” This date is incorrectly given in *Ruskiniana*.
328. *Ruskiniana*, Division J, No. 26—for “date unknown,” read “April 16th, 1883.”

VOL. II.

62. *Stones of Venice*, last line of page—insert a bar (/) after “drawn by the author.”
106. *Selections*; 1861. For “The passages were chosen by Mr. Ruskin's father,” read “The passages were chosen by Mr. Wm. Smith Williams, for many years literary adviser to Messrs. Smith, Elder & Co.”
134. No. 444. For “*The Pall Gazette*,” read “*The Pall Mall Gazette*.”
138. Line 2—for “Nos. 2, 7, and 8,” read “Nos. 2 and 7.”

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Mr. George Allen's change of address, i. 175.
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 Notes on Prout and Hunt, i. 258*n*.
 The Bible of Amiens, i. 280.
 The Art of England, i. 287.
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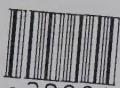
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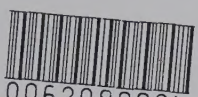
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